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Presser's Musical Magazine



NOVEMBER  
1921

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Music Rolls and Satchels, Musical Calendars, Musical Pictures, Plaques, Musical Games and other Gift Suggestions for Music Lovers; also Descriptions of a Few of the Most Popular of the Above Works may be found on other pages.

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**DISCONTINUANCES**—Owing to the educational character of THE ETUDE a majority of its readers do not wish to miss an issue. Therefore, the publishers are pleased to extend credit covering 7 weeks. Members of the musical profession are asked to keep up posted. Those of our subscribers not wishing to avail themselves of this convenience of remitting later will please send a notice for discontinuance.

**Chicago is about to celebrate the Semi-Centennial of the great fire.** That was in 1871, when they had a meeting of 20,000 people, with a chorus of 500 and an orchestra of 600. A prize of \$200 has been offered for the best composition and a similar prize for the best music of a Chicago song. Please enter your compositions and send your manuscripts to the Chicago Song Contest Committee.

**Solo Performers** who dreamt little city meeting the four in Austria also, in their new pleasure a large festival Choral Society, a large amateur choral and amateur, a smaller school amateur, and a church choir, together with a small group of soloists, have come together in one group. There is Music's birthplace, one may say, in a few years from now, great cities, as artistic as never before attempted.

**The Bayreuth Opera, 1921** produced in London in 1920, will be seen in America. It is the first time that it has been given in the past two years has been a great success. It may well have been George Washington's fault.

**A Colloquial Bass Drum** is one of the latest articles advertised in the papers. It is a bass drum which can be carried about that we can sit carry around in a hand bag.

**Fedor Chaliapin**, the "Caruso of the Basses" and the soul of the Russian people, has died in New York, November 1, 1921. One of the governmental services in Russia was to give him a state funeral. In that he is to receive the highest honors of all kinds. Why should our government not do the same here? Whilst we are seeing thousands of starving children in Russia, we are sending money to help them to convert the world into hell-bent that government sack our country and our people. We are such as they have produced may forever. However, the Russian people, whose power over the people was so great that Hitler could not stand up to them, in it given that Chaliapin did not a Bolshevik.

**One of the oldest pupi is still living in Paris.** His name is Peru and it is said he is 91 years old. He has been coming to Paris for 91 years of age.

**About fifty years ago the United States bought Alaska for \$7,200,000. It was the price of a modern birthmark, but it was the price of a modern birthmark for how few civilian men could survive. Yet this Alaska had a complete four of the most advanced industries and the most advanced music was everywhere received with great favor.**

**The New York Mountain Club** has selected its one-hundredth W. H. Kimball Co. prize to Mr. Adolf Weidig for his writing of "The Mountain Club." The judges were Walter Sorey, Mr. John W. Norton and Mr. D. A. Chapman.

**The National Memorial Foundation** was last founded under the direction of Dr. Andrew Stillman, 214 West 12th Street, New York, N. Y.

**Wilfred Laurier**, director of the symphony orchestra, has a prize of \$500 each for the best compositions written for Military Bands in America, with the American who will have received their titles mailed in America, to be sent to the Director of Bands, Regular U. S. Army, addressed as follows:

Wilfred Laurier, Director of the Symphonies, 100 Fifth Avenue, and Eleventh Street, New York City.

**The Caulfield Prize** of \$1,000 for the best composition in the competition was won this year by E. Walde Warner, violin player of the London String Quartet, for his composition "The Caulfield Prize." Honorable mention was another English composer, Rebecca Clarke, a violin player.

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## PRESSER'S MUSICAL MAGAZINE

# The Etude

A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS.

Edited by JAMES FRANCIS COKE

Vol. XXXIX, No. 11

NOVEMBER 1921

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## The World of Music

**Naples plans to name the street** which three were born there "Federico Gómez Street," in honor of the late General. He has been in conference with John Luther Long, the author of the novel, and his collaborator, David Belasco.

**Los Angeles is to have a stadium** to seat 100,000 people, built on land being sold by the city.

**Cleveland, Ohio, is to have a stadium** to seat 100,000 people, built on land being sold by the city.

**In Pasadena, California,** the French and Art Association has erected a classical building to house the Art Museum.

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**ADVERTISING RATES** will be sent on application. Advertisements must reach this office not later than the 1st of the month preceding date of issue to insure insertion in the November issue.

**THEODORE PRESSER CO., Publishers,**  
112 Chestnut Street, Philadelphia, Pa.

**Charles D. Isaacson**, for years connected with the New York Globe, in the management of newspaper concerts, has arranged connections with the Globe, and will continue his work under the auspices of the New York Mail.

**The Coast in Coast tour of the** *Sierra Club* was interrupted for a week by the arrival of General Pershing and the First Division Commander Sauer when riding one of his parties.

**General Pershing** was in Philadelphia to receive the award of the Order of the Iron Cross.

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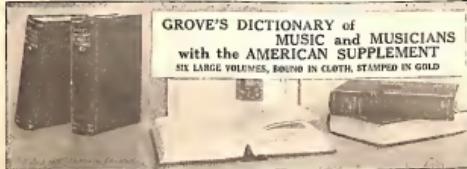
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This is another volume similar to the one above, but it is more comprehensive and a valuable source of reference and offer more than two hundred illustrations and many illustrations.

## Celebrated Pianists, Past and Present

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## Music Masters Old and New

By James Francis Cooke  
Regular Price \$1.00, postpaid

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This talk is beautifully told and for a young person it is placed in the first rank. This treatise on the lives of the great masters will be found most interesting and instructive.

## First Studies in Music Biography

By Theo. Turner  
Regular Price \$1.25 postpaid

For young people interested in musical biography this is a good book. A very pleasant gift for an amateur young student.



# THE ETUDE

NOVEMBER, 1921

Single Copies 25 Cents

VOL. XXXIX, No. 11

## A Musical Thanksgiving

There has never been a time during the last ten years when American musicians have not had reason for gratitude for their blessings. A few have had afflictions and there has been some business depression, but never before has there been so much to be thankful for. Things are still very black for many of our brothers and sisters in Europe. Terrible droughts have roasted the crops in the fields. Famine, roaring like a terrible blast furnace over Russia makes maniacs of millions of frenzied people. Here in America we have an abundance which we may well share with others. Have you done anything to help some afflicted musician abroad? There is still time and need. What better way could you devise to celebrate your own spirit of thankfulness for your blessings? Your happiest Thanksgiving will be the one in which you have given others much to be thankful for.

*"Though I have all faith, so that I could remove mountains, and have not charity, I am nothing."*  
1 Corinthians, xiii, 2

## The Route to Beauty Land

EVEN the most fortunate of us get but a glimpse of the greatness, the vastness of the world, the beauty, the learning, the wonders of existence. It is like the glimpse one gets from the window of a fast moving train. On our rapid journey through life from where to where (???) we have so very little time to see, hear, feel and think that anyone who has a mind above the most mundane things must stop now and then to give very serious thought to the best way in which to make the journey.

In music many elect to journey through a land of ugly slums, unpleasant paths, littered with all kinds of rubbish and peopled with forlorn faces of despair. They have never been fortunate enough to have anyone point out to them the real beauty of great music. Others determine to have only the best and buy a ticket over the route of musical art. Since at best we have only a glimpse, why waste that with musical trash? The best is often cheaper in everything but effort. To do things well takes effort; and ideals plus effort are the tickets for the route to Beauty Land.

## Dollars, Dynamite and Dominants

ADD another member to our musical administration in Washington. Charles B. Dawes, Chairman of the Board of the Central Trust Company of Chicago, Brigadier General in the U. S. Army (A. E. F.), now organizing the Budget system in Washington for the government, makes music his great hobby. Fritz Kreisler is playing his *Melody in F*, having selected the composition with no knowledge of the position or accomplishments of the composer. General Dawes, who is engaged in the noble work of hacking down some of the causes for our staggering taxes, wanted music for his men when his troops were going over seas. The report he received was that no band would sail with him. "Send the band at my expense," was the wire that went to Washington, and the band sailed. More and more our big men of business are realizing that music is one of the things which put inspiration, energy, ambition and "pep" into the worker, whether he be the soldier or the office boy.

## Souvenir De Moszkowski

LAST month we explained how many American musicians were grasping the opportunity to present a little tribute of cash to Moritz Moszkowski, now hopelessly ill in Paris and virtually penniless by reason of the fortunes of war.

We then had the idea that many, many of our friends would be proud to possess, and possibly frame, a veritable autograph of the great composer, pianist and teacher. Therefore we wrote to his friend Isidor Philipp, of the Paris Conservatoire, and received the following reply:

(Translation.)

Editor of THE ETUDE:

*Your idea is excellent. As soon as I shall have received the cards and Moszkowski is capable of making an effort, I will send you the signatures.*

*Moszkowski is always ill; he will never be better, but there are certain days that he is not so depressed. At the same time he may live a long time and then what will happen if he has no means? It is only in America that he can obtain help. I have always found Americans ready to act, without egotism. During the dreadful war I was able to judge of their altruism. As President of the Association of Former Pupils of the Conservatoire, I have seen so much misery relieved by the bounty of Americans. We will never be able to thank them sufficiently.*

I. Philipp.

We then immediately had printed here a number of cards bearing the portrait of Moszkowski, leaving a place for his autograph and sent them at once to Mons. I. Philipp.

We will be glad to send one of these signed cards to any ETUDE friend who has already sent, or will hereafter send, care of THE ETUDE, a tribute of not less than \$1.00. Every cent of the fund goes direct to Mons. Philipp and his friends, to be devoted exclusively to the care of the great musician.

In sending contributions to this fund please remember that owing to Mr. Moszkowski's health we cannot absolutely guarantee that he will be able to sign cards for all. M. Philipp will use his best influence to get as many cards signed as possible without interfering with the master's physical well being.

The cards will be returned in the order of the receipt of the contributions. Those coming first will receive first consideration. However, in the event of the ultimate invalidity of Moszkowski to sign all the cards, the Editor of THE ETUDE agrees to personally secure the signature on your card of some pianist or singer of distinction, so that you will have a memorable souvenir of your benevolence. We could not of course agree to secure the signature of any special artist. The selection must remain with us. In all probability Moszkowski will be able to sign most of the cards so that you may have a real Moszkowski signature.

Make checks and money orders out to THE ETUDE and write distinctly in your letter that they are for the Moszkowski Tribute.

Mr. Rudolf Ganz, the eminent Swiss Pianist and conductor of the St. Louis Symphony Orchestra, is keeping an accurate account of all funds sent from America for this fine purpose. A full statement of the total collected from all sources will be printed later.

Very few will miss one dollar and the consciousness of having compensated a great artist who has suffered by the hand of fate is worth more than mere money.

## The Open Treasure House

THE late Cardinal Gibbons, who by virtue of his noble character, his broad tolerance, his active mind, and his liberal views upon public matters, won the admiration of people of all sects, gave an interview to the *American Magazine* last January which contains a thought that we are everlastingly trying to bring before our readers; let us quote one paragraph:

"In a hundred years the world has been transformed from illiteracy to literacy. Remember, that reading and writing were the exclusive adornments of the well-to-do only a hundred years ago. It was not common for working men to do more than mark their marks in the early years of the nineteenth century. To-day every boy and girl in civilized nations who cares at all for the opportunity may learn: the store houses of the world's thought, as preserved in books, have opened to rich and poor alike."

In music the treasure-troves have opened as never before. There exists to-day a great library of musical books accessible to every earnest student, and giving, at a mere fraction of its former cost, information leading to musical success. Twenty-five years ago the really worth-while musical books could almost have been counted upon the fingers of both hands. Musical magazines systematize musical information and actually bring it weekly and monthly to your very doorway. You don't have to move out of your own home—it brought to you as it were, on a silver salver. Concerts, recitals, lectures, classes, moving pictures, mechanical instruments—to say nothing of the wonderful educative value of the talking-machine—have thrown open the portals to everyone who has the ambition and the initiative to enter. If you can afford to employ a good guide—a fine teacher to help you on the way—your progress will be quicker, safer, and more delightful. If this is absolutely impossible don't be afraid to venture in the Eldorado of music. You will have joy unlimited just "exploring around." Remember, that as Cardinal Gibbons says, these store houses of dux are open "to rich and poor alike."

Getting Somewhere

HERE is a piece of constructive work done by the National Association of Organists through the activity of its valued officer Reginald L. McAll. The following resolution was passed by the General Assembly of the Presbyterian Church at their meeting at Winona Lake, Indiana:

"Whereas the council of the American Guild of Organists and the executive committee of the National Association of Organists, representing 3,500 organists, have organized committees to bring ministers and organists into closer relations for the good of the cause of religion.

"Be it resolved that this assembly heartily approves of this movement and urges members of synods and presbyteries to do all in their power to help it forward."

This is probably the first official action of the kind to be passed by the ruling body of a great religious denomination in prove a great encouragement in the made in this direction.

## Knowing You Don't Know

BENJAMIN DISRAELI, Lord Beaufortfield, Prime Minister of England, (1821-1880), one of the keenest Jewish intellects of the last century, had a way of twisting out epigrams that may even survive their maker's memory. One was:

"To be conscious that you are ignorant is a great step to knowledge."

One of the reasons that many musical folks do not get ahead in the world is that they have never taken an inventory of their ignorance. They have assembled a little musical information enough to raise them to a certain level of accomplishment—and there they rest. It is always possible to go ahead, but these music lovers are satisfied with their little, and do not realize that most of the enjoyment of music is in progress. The *ETRUSC* is continually trying to point the way; more than that, in its music pages and in its many specifically instructive articles it actually furnishes the materials. Take the pieces

in this issue for instance. Can you play every one in a way that you feel would not be criticized by one of your rivals? If not, you have an immediate program of work before you. If you feel that you can play them send for the *Guide for Teachers on Teaching the Pianoforte*, find the place in that guide where your level of difficulty is apparent, and starting with that grade master the pieces and studies indicated. The *Guide* will be sent with our compliments. You may strike some material that will give you a healthy awakening.

## A Noble Accomplishment

THIRTY-THREE years ago, Dr. Albert Augustus Stanley went from Providence, R. I., to the University of Michigan to supervise the musical work of the University of Michigan. He had been an organist since his early youth. In Europe he came under the rigorous training of Paperitz, Reinecke, Richter, and Wenzel, becoming Richter's assistant and organist at the Nikolai-Kirche in Leipzig. In 1876 he succeeded Mr. Theodore Proser as Professor of Music at Ohio Wesleyan University, Delaware, Ohio. In 1888 he became Professor of Music at the University of Michigan. In 1893 he took the conductorship of the May Festivals, which have since made Ann Arbor musically famous. Incidentally he found time for the composition of orchestral and choral works which form an important contribution to American musical scholarship.

It is as a great educator, however, that he will be remembered. He brought to the middle west the best music, and the best musicians of the world. A mere inventory of his accomplishments in this connection, such as the following, reprinted from the *Musical Courier*, shows what can be accomplished in one man's active career.

of \$9,000, and that approximately one hundred have pledged from membership contributions, while the same number of students who have given their admissions to the concerts in the "Choral Union" and "M. E. P. F. S." have pledged amounts to fully \$12,000. The number of the beginning students to fully \$12,000,000, which added to the probable figures from \$200,000, who have attended the 1,200 concerts given to the several other societies brings the grand total admissions to \$24,000,000.

All honor to you Dr. Stanley, and the gratitude of all serious American music lovers for your rich contribution to our musical progress. Now in your retirement may you enjoy the best that American music can give you.

## Babe Ruth in the Psychological Laboratory

In a recent issue of *Popular Science* there appears a description of certain tests made in the research laboratory of Columbia University under the direction of Albert Johansson, M. A., and Joseph Holmes, M. A., in which it was discovered by means of delicate apparatus, that the secrets of the astonishing records made by Babe Ruth, the great "Home Run hitter" of the baseball diamond, were due to the marvelous responsiveness of his eyes, his ears, his attention, quickness of perception, and intelligence. His general efficiency is rated at 90 per cent, as compared with the general human average.

It is an analogous physical and mental efficiency which accounts for the fact that some pupils are bound to progress in piano playing faster than others. They are born with a responsiveness which permits them to comprehend notes quicker and to translate them into sounds quicker. As a matter of fact only persons so endowed should be trained for the lightning-like reflexes of virtuosity. The others should take up some other form of musical art. For instance, a fine teacher might have none of the nerve and musical efficiency of a Padurowski or a Bauer, but at the same time he might have gifts develop in the way of teaching which the great pianists never could.

# The Pianist's Palette

Learning to Employ the Tone Colors of the Instrument with Artistic Appropriateness

An Interview Secured Expressly for THE ETUDE with the Eminent Virtuoso

HAROLD BAUER



## A Meeting with Thomas Edison

"RECENTLY it was my privilege to spend several hours in the company of the great inventor, Thomas A. Edison, at his laboratory in Orange, New Jersey. I was asked to gain his opinion in connection with some theories and experiments which had interested me for so long time. In the course of our interesting conversation it was brought to my mind that most people seem to look upon tone in relation to piano forte playing as something which should invariably be as perfect as possible from the standpoint of clearness, sweetness, and charm.

"The artist of to-day, however, realizes that in good piano forte playing quite a different attitude must be preserved. It is not a matter of making one beautiful tone after another but rather that of employing the most convincing means of saying to the audience what the composer had to say. In other words, in order to do this the pianist's palette must contain not only all manner of musical colors, from the deepest purple to the lightest red, but also harsh tones and colorless tones in addition. It is the ability to make and employ contrasts, which distinguishes the great from the mediocre artist, no matter what his medium be, paint and canvas, stone, bricks and plaster, or a beautiful garden in which he induces nature to pour forth her colors so that the effect will be a thing of loveliness.

"If the pianist were to follow some of the popular conceptions of interpretation, his efforts would be as monotonous as the music of the old-fashioned music box. Do you remember the instrument with the revolving barrel and its projecting pins each sounding one of the prongs of a long steel comb? In the music-box each tone was acoustically a perfectly uniform color, each note being the same. This was no violation except that of pitch. Its pleasing riddle could be endured for a little while; but the human ear soon got tired of it just as the eye would of a garden in which all the flowers were of the same size and color. Therefore, it is just as important for the student to learn to cultivate a 'bad' tonal artistically as a good one. That is, contrast demands that the so-called 'bad' tones must be employed when the mood of the composition calls for them. Music in the artistic sense is made up of a chain of sounds to be produced out of a designed alteration of sweet and harsh sounds, just as the rhythm of the music requires that there shall be notes of different length and different accents. This is the basic principle of all art—consonance contrasted with dissonance. Without it there is no art. It is this which makes the pianist's art such a fascinating one. It is this which makes Paderewski's interpretation differ from that of Hofmann or any other pianist. Without it interest in piano playing would not survive the night."

"Mr. Edison has made his usual number of interesting investigations which he applies to the study of any subject to which he turns his wonderful mind. He has succeeded in recording the maximum number of overtones or harmonics required with each instrument or voice, to get rid of what he terms the 'dead' or 'flat' tone. According to his conception of music, the most agreeable tone is that containing the largest number of overtones. He evidently has a remarkable ear for determining this sort of thing. Beyond a certain number of overtones, however, it is found that they interfere in such a manner that the volume or the quality of the tone, or both, are diminished according to his standard. This is, they neutralize each other.

"It has been the effort of all leading piano makers, for years to adjust the strings, sounding board, the position of the piano forte hammer, etc., so that the average tone produced by the instrument would be flat. In the ordinary manner, produce of the ear the flatter effect I have mentioned. However, it does not require many explanations to convince the ordinary musician that, with the most perfect instrument, more than this dulcet tone is required to bring out a musical masterpiece. If you would understand just what I mean, take any poem and read it in a strict monotone of vocal quality. Piano playing requires in addition to the sound produced by the

(EDITOR'S NOTE: The romantic story of Harold Bauer's early life is well known. In this article, a chain of circumstances has become a great point rather than violinist has often been told in the Etude. His special spirit of artistic altruism has won him the admiration of musicians and critics throughout the world. The Beethoven Association, which from the receipts of several art concerts has made possible the publication of the famous "Beethoven Edition," W. Thayer's "Life of Ludwig van Beethoven"—long a classic in German, although written by a New Englander—expresses upon the subjects relating to his instrument are always clear, always instructive, always interesting.)

vibrating string the introduction and use of all the different percussive elements. It is these elements which contribute variety to touch and tone,

## Percussion and Piano Playing

The percussive effects are three, namely:

A. The impact of the hanger on the key. If you would understand what this is, strike a few chords on a table with the same force with which you would strike the piano keys.

B. The impact of the key levers as they strike down against the key bed.

C. The impact of the hammer against the wire string.

It is a great mistake to imagine that these percussion sounds disappear when the pianist is playing. They are not heard as separate sounds because they combine with the vibrations of the wires, but it is the use and modification of these percussion elements, that gives difference and distinction to the playing of one pianist, whether it be a ten year old child or a world renowned artist, as contrasted with any other pianist.

"The dulcet sound, the ear flattening sound, is perhaps the nearest approached by letting the finger rest upon the surface of the key bed without applying the pressure through the hammer itself, through hand or arm weight. This is done largely because the first impact—that of hanger—disappears. This effect must

of course be employed largely in modern piano forte playing, and, I believe, is the aim of the so-called weight or pressure touch employed by many teachers; but, as I am not a teacher of 'technic,' my training has been entirely different from that of other pianists. I do not attempt to employ the nomenclature of the method. It is very good for the student to learn how to produce this effect too, whether softly or sonorously, because it is used so much; but if he imagines he can make his piano playing interesting by such a tone alone he is making a serious artistic blunder.

der. How, for instance, could this passage from the third movement of the Beethoven Sonata Appassionata be played without the use of extremely percussive effects?

Ex. I

## Is Banging Ever Permissible?

"Certainly banging is permissible in the right place. Indeed, the right kind of banging, in dramatic, strenuous passages is most important; and all great artists bang piano playing, especially by seeking after monotonous swells. A Frenchman just shot done with the proper dramatic feeling, is far better than Hamlet rendered by a drowsing actor. Indeed instinctive emphasis of the good amateur is often far more musical than the over-polished playing of many pianists seeking to make every tone exquisitely beautiful.

"In the make up of what we might call good piano playing there are so many factors that analysis in a conference like this is well-nigh impossible. Mr. Edison has been quick to sense the vibrato which comes with piano playing, produced by seeking after monotonous swells. A Frenchman just shot done with the proper dramatic feeling, is far better than Hamlet rendered by a drowsing actor. Indeed instinctive emphasis of the good amateur is often far more musical than the over-polished playing of many pianists seeking to make every tone exquisitely beautiful.

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"In legato playing on the piano forte, a fraction of a second elapses when A continues or laps over before being relinquished after B is struck. This produces a kind of 'vibrato' which totally sensitive ears like those of Mr. Edison can hear. Those with less sensitive ears are conscious of it when they hear what it is that makes legato playing so effective on the piano when it is well done. Legato playing is not everything, however, and I am forced to differ from Mr. Edison's viewpoint in that I feel that tones which are merely flattery to the ear while of indispensable importance in all piano playing, are of artistic significance only when used in conjunction with and contrast to all other color tones—the rods, the blues, the miasms, the greens, the greys, the yellows and purples of the pianist's palette—all of which are produced through the magical admixture of percussive effects.

## How Can the Pianist Add Colors to His Palette?

"The pianist adds color to his palette very much in the same manner as the painter. A well trained mind, a fine imagination and interminable experiments are all essential to obtain the best results. Imitation of course is valuable; and this can be learned through concert, through the phonograph and through the player-piano. To my mind the player-piano should be used in the music room or conservatory as a regular part of the piano student's training. By this I mean the instruments should be made by hand from the playing of the actual artist by the almost miraculously clever devices now employed for doing this. The opportunity for comparison of the playing of one pianist with that of another is most interesting and instructive.

For this reason a ticket to a piano forte recital is often as good as a lesson.

"Before I had any idea of becoming a pianist, and before I relinquished my ambitions to become



HAROLD BAUER

a violinist I was fortunate enough to be asked to play second piano parts of different concertos for Paderewski in London. The great Polish virtuoso, for whom all pianists have such extreme regard, was then in the first flush of his early triumphs. No one can ever realize how hard Paderewski worked for his results. Sometimes one hears of the great heroism of the pianist who practices six or seven hours a day. But I assure you I have known Paderewski to keep on working until three or four in the morning, often rising from fourteen to sixteen hours a day. Of course only a physical giant could have accomplished this—and indeed such was Paderewski. His endurance and strength were enormous. At that time he was especially strong—even powerful. When I was playing with him at Exford's, he insisted upon having a chair that was especially heavy. It had a weight under the seat and stood like a rock in front of the keyboard. He himself weighed at least one hundred or ninety pounds. I know because I saw him carrying a distinguished forty-five pounds. Once I said to him "Move one of these chairs," and he lifted it as though it were a slight bent wood chair. The incident amazed me so much that I have never forgotten it.

#### Paderewski's Enormous Endurance

"This very physical power gave Paderewski an enormous range of tone color possibilities. His palette was extremely broad and always remained so. It was possible for him to go from gossamer effects to veritable storms. This was attained as I have said by unlimited zeal and unlimited industry which has always been a lesson to me. After his labors he would go to bed and sleep like a child. Indeed, if it had not been for his enormous endurance he could never have accomplished the work which gave him a seat at the Peace Conference as the foremost citizen of Poland—a proud position for a musician."

"Once in Paris he gave me an appointment to come to him at a certain hour, and when I arrived he was practicing a few measures from the Beethoven Sonata Opus 31, No. 3 in E flat. This contains the extremely difficult left hand part:



This he continued to play for nearly an hour and a half. When he came out I ventured to suggest that, to the ordinary ear, the passage was quite as effective played in the following manner:



and indeed was played thus by most all pianists I had heard. He became very much interested and said, 'No matter how anyone else plays it, I play it in this way for my own satisfaction.'

"After all, that was the way in which Beethoven wrote it.

"How soon should the student begin to add new pictures to his palette?" The answer is, I think, *from the start*. Teachers in general seem to me entirely too arbitrary with young children, entirely too anxious to secure uniformity of tone rather than individual expression. Individual expression—that is? Who would teach a youngster to read in a monotone? Then why let play the piano in a dull and mechanical manner? The student must certainly be bored as no doubt are all that hear him.

"To summarize—the greatest artist is he who has the most colors on his palette and who through years of discriminate study understands how to apply them most effectively. Remember, however, that great art does not deal merely with making colorful Bouguereau-like canvases but in portraying great moments in life and nature with that distinctive artistic feeling for contrast which distinguishes the ephemeral from the immortal."

#### A Hardware Orchestra

The annual choirs could now have a prototype in the various other articles of hardware which we find in our homes. Our hardware theatres have quite a few performances which grace a new name under their knees, tap it on with a hammer, and by heading the blade at different angles are able to produce a very interesting musical tone unlike anything else. There is also a nail fiddle, made by driving nails of different heights and thickness in a small sound board, and playing upon them with a rosined bow. This instrument was invented as long ago as 1740 by a German manufacturer.



# A New Etude Department of Recorded Music

A Practical Review Giving the Latest Ideas for those in Search of the Best New Records and Instruments

Conducted by HORACE JOHNSON

Has it ever occurred to you to plan a series of "Record Recitals" made up of selections from your library, that your friends and relatives may have the enjoyment of a well balanced program of music?

As is often the case, decision is made on the spur of the moment to play the talking machine. After starting the first record a diligent search is made for the next disc which you may interest your audience. Chaos ensues; suggestions are offered by the guests, some insist on "The Moonlight Serenade," "Everything or Nothing," "I'm a Little Teapot," "I'm a Little Teapot," etc. At length, after a few minutes spent in getting knees in your freshly creased trousers and wilting your nice clean collar in a desperate attempt to find them, the wife suddenly remembers she loaned those very records with others to Cousin Ann who was entertaining musical friends for dinner and wanted something which would please them. By this time everybody has lost all interest in the musical entertainment and even the domestic felicity of your family is visibly disturbed.

Let us suppose, therefore, that when the suggestion that the talking machine be played again with minimum application of skill, a collection of ten records which comprised your "Recital Programs." You know the groups are not serious musicians, so you select the group which contains the arrangement of "Drink To Me Only With Thine Eyes" played by the Florence String Quartette; a John McCormick Record, "Comin' Thru" The "Rye" sung by Yvonne Galli; some standard songs played by Pablo Casals; a couple of orchestral recordings; and three or four popular songs and dance records. Without effort on your part you have pleased everybody, your collar is still fresh and clean, and, what is better, —you still love your wife. "The Recital" has been a success, because you have taken a few minutes at some previous time to carefully group the records of your library and "an enjoyable evening" has been the result.

It is possible for every owner of a talking-machine to dispense his misery by taking advantage in arranging records in just this way, thereby giving the greatest enjoyment to himself and his friends. The mechanical reproduction of the art of all musical exponents has reached such a degree of perfection that practically all of the records manufactured are worthy additions to any library. Music of every variety is produced on these discs and it only requires taste and discrimination the purchase of a collection to form a well-rounded library. It is but one step further to use such a library to dispense with the need of a piano.

There are many stories told about the accuracy with which the great artists' voices are produced by talking-machine records, but I know of no more delightful anecdote than this one which I relate just as it was told to me.

Last winter there came to the Bumperfoot Hotel in Worcester, Massachusetts, a mother and her interesting daughter with a noticeable imperfection in her disposition, that of mortal curiosity. The employees of the hotel endeavored to satisfy her interest in everything and everybody, but found the task most difficult, so searching were her queries.

One day at this lady sat reading in her room, she heard a voice singing in a room across the hall. She ran to her door and opened it the better to hear, and recognized the music as a record of May Peterson which the Vocalion had published recently, and which the curious lady had added to her own library.

Delighted that there was some one else—and so near to her—who appreciated the splendid reproduction Miss

Peterson had made, the lady rushed to the telephone and asked connection with another room across the hall.

A woman answered the call. "Our curious friend thereupon spluttered in one breath, 'Well, I just heard was May Peterson's record wasn't it? I like it so much. I have it at home in my collection, and I wanted to think you. I am so glad you like good music too. And I didn't know but what you'd come over and have tea with us.'

The voice interrupted, "Thank you. I am glad you like the record. Only it wasn't a record you heard. I was practicing for my recital this evening here in Worcester. This is May Peterson."

The curious lady spluttered, gasped, attempted to apologize, and finally hung up the receiver.

#### Fine Christmas Records Coming

Every record company has published so many mere records of Christmas music that it is more a matter of personal taste than of selectivity of reproduction which should be considered when selecting discs for gifts or additions to your own library.

The one Columbia record, which I believe every talking machine owner should specifically acquire, if he has already bought it, is Ernestine Schumann-Heink's original perfect reproduction of this great divine music. It is not only satisfying in every respect, but also a classic of recorded music. For those of you who own Edison machines, I recommend without reservation the re-creation Maria Rappold has made of *Silfe Nacht* (8305) as an exceptionally fine record. It will be sure to give you much pleasure.

There is one other Christmas selection which is of primary importance, that is *Adelaide's Hymn* (or *All Ye Faithful*), the old Latin hymn one of the oldest and most beautiful hymns of the Christian Church, excellent representation of this number by all companies is rare. One is sung by Barbara Moore and others are used with величием. The other record is *Shannon Four*. This is the best record Mr. O'More has yet made. His singing with ringing vibrant tones and perfect enunciation. Chimes also are an added feature of the recording.

Among other releases worthy of your attention are an Edison record of *Rings Out Wild Bells*, (10272) (52045), very well done by Percy Hemus; and the Berlin publication of the *Kinder's Patrol* (2054), which introduces Santa Claus and his reindeer on their way to distribute the Christmas pack of toys. This record has particular appeal to children and is sure to be strenuously applauded by them.

#### New Records

The following recent publications of the record companies can be highly recommended:

*Puthe*—*Yao Hoo*, Fox Trot, Ernest Haussar's Hotel Claridge Orchestra (20628).

*Vocalion*—*Morning, Noon, and Night*, Fox Trot, Yorkies S. S. Flutie Orchestra (44237).

*Columbia*—*Say It With Music*, Fox Trot, The Columbia Dance Orchestra De Luxe (A 3472).

*Euroseres*—*By The Brook*, Violin Solo, Marie Dame son Morell (10444).

*Brunswick*—*Air de la Flou*, from Carmen, sung by Mario Chamlee, (30018).

## A Little Brighter Music, Please

By Scherzo

Never mind if it is raining; it's sure to clear up. Dark days always pass. Cheer up! Hard Luck? Forget it. Remember the Cat. Getting blue is the best way to make bad worse. If you want to be welcome remember how you welcome cheerful, wholesome, unsoared people.

Every new day is like a clean sheet of manuscript trained yourself to produce one.

Every master song was first sung in the soul of a real human being. Keep your soul singing. Some day the song may be immortal.





# From a Master's Workshop

## Little Lessons in Musicianship

By PROF. FREDERICK CORDER

Of the Royal Academy of Music, London

**Berceuse**

A Lullaby, or cradle-song; i. e. a piece of music designed to suggest some one being rocked to sleep, as an infant. It should therefore be of a tranquil, somewhat monotonous character and have either a Tonic Pedal Bass—which is most usual—or at least a regularly moving one with every detail made to suggest peace and calm, all harsh effects being of course avoided.

In spite of its florid passages, Chopin's well-known specimen contrives to fulfill the former of these requirements. There is an interesting example by Tchaikowsky, the weird harmony of which is not out of place. It is on a double pedal, thus:

**Berceuse**

A typical one is that in Wormser's charming pantomime, *L'Enfant Prodige*. Dvorak has a very original one; while, if we quote the one by Moniaowski, it is only to point out the unreasonableness of writing such a thing in triple rhythm.

**Berceuse**

It might be noticed, in passing, that Wagner in his song, *Dors, Mon Enfant*, has committed this fault in an even worse degree, for he has written it in nine-eighths rhythm with occasional extra beats, and the voice part is restless in every sense, being absolutely void of any place for the singer to take breath.

The early English terms for Lullaby was "Byssyng Song."

**Bourree**

A dance, first mentioned about 1580, and claimed by several different countries. It is really known only as a movement in the early instrumental Suites, in which it appears in quick common time with vigorous accentuation.

Such has a well known specimen in one of his *Pièces* for violin; but there are many others.

**Bourree**

In one of Purcell's *Suites* for harpsichord there is a piece which he calls a "Borry," and everyone accepts this as a mere fancy spelling of "Bourree," without heeding the fact that it is in a totally different rhythm.

The "thirst for knowledge" is the basis of all progress. This series of articles will, for some months, answer in a most readable manner many of the hundreds of questions which have come to "The Etude" office daily for years.

Professor Corder, who has been the teacher of by far the greatest number of British composers of note of the present day, started out to write an Encyclopedia of Music. However, he soon found that the writer to produce anything so arid as an encyclopedia in the ordinary sense, He embodies the human aspect of Sir George Grove, combined with a masterly

**Part II**

Handel spells the name wrongly but he does get somewhere near the character of the music, though the example here given is more like a *Rigadown*.

**Cantata**

This term is applied to any piece for Chorus, with or without solos. It is a highly artificial and not always convincing form of composition, and appears in several varieties. Thus there are:

- (1) The Sacred Cantata.
- (2) The Choral Ballad.
- (3) The Dramatic Cantata.
- (4) The Descriptive or Reflective Piece.

The Sacred Cantata takes many forms, generally differing from the Oratorio only in name—not always even length. At one time the whole work was a string of biblical texts fitted together by the help of a Crusader's "Concordance." This left the composer quite free; but on the other hand gave him no help whatever.

While the influence of Mendelssohn lasted, English composers produced some deplorable works of this kind. The noble form which Bach made so entirely his own seems never to have attracted the moderns, except on the Continent. Wolfson, whose *Wittmach-Mystieren* is on a very high plane, of late years, failing a more legitimate field for their efforts in opera, English writers have sought to treat particular Biblical scenes or incidents from the dramatist or pictorial standpoint. In Purry's "Joh" and "Saul" we have fine specimens of this method. The obvious difficulty in sacred music which is not dramatic is that the necessary preponderance of slow, grave tempos is so often rendered dull.

One example of an ultra-dramatic Cantata has a splendid idea in it. This is Wagner's early work, "The Feast of Pentecost." Unfortunately the music is not a success. The long unaccompanied choruses for male voices are excessively difficult and not effective; while the climax, which should be thrilling, is rather common not to say vulgar.

The Choral Ballad includes those numerous attempts to set music to a narrative poem. Dvorak's "Specter's Bride" and Stanford's "Revenge" are brilliant examples; while Remberg's "Lay of the Bell" and Schumann's "Vater" are dull ones. The difficulty here is that the author over-thinks his lines being set to music, so that we get description and dialogue all mixed up together. The necessary words,

"Said she," "And he replied," which are so uncomfortable in the recitations of an Oratorio, are still worse in the middle of a chorus. Added to this, our poets have long since been transposed for possible poems to the effect that there really is little of value to reward the music-seeker.

The obvious and only way out of this difficulty is to learn to write one's own libertines just as needful as in opera. There are plenty of stirring historical or legendary subjects for suggestions; and ballad verse is not a difficult accomplishment to acquire. Then the composer will be able to lay out his text with due regard for dramatic effect.

The Dramatic Cantata. This humble substitute for opera is a very fascinating form; for here alone can the composer look to make necessary effects with his chorus and to get hold relief in his solo parts. The present day works of this sort are apt to depend too much upon the orchestral accompaniments, in which case they become useless to small provincial choirs. However, it is the more artistic to have the solo parts propulsive characteristics distinct from the chorus.

The Rite of a Dramatic Cantata is usually written for a particular occasion; and the form of a Greek play is as good as any. Remember that the chief valuable adjuncts of scenery and movement, length inevitably causes dullness. The "Classic Form" of the separate pieces is of vastly less moment than conciseness and clearness of utterance upon which modern taste insists.

Several pages not coming under one of the preceding heads, which are wholly reflective or didactic, are more properly called Motets. Such is, for instance, Purry's "Blest Pair of Sirens," an eight-page setting of a Sonnet by Milton, and certainly a noble work.

Alone stands that brilliant work by Joseph Bennett and A. C. Mackenzie, "The Dream of Jael,"—a series of five Choruses strung on the thread of an unremembered recitation. Here the author's name is placed before that of the composer; for the poem is certainly the chief part of the work. These two are placed before young composers as beacon lights to guide them in the search for novelty.

**Cantzone**

The word *Cantzone* signifies "a big song," but has merely a meaning. *Cantzone* of the 17th century was usually a polyphonic piece (vocal or instrumental) of the nature of a madrigal. *Cantzonetta* is the diminutive form of the word, but was employed only from a feeling of modesty and not because *Cantzonetta* was in any way different from a *Cantzone*. Gradually *Cantzonetta* came in the 18th century Haydn used the term for his well-known examples. English composers followed his lead; but the term, *Cantzone*, did not remain long in use.

**Caprice, or Capriccio**

A title which would seem to imply something of waywardness, oddity; but the pieces published under this name all have a certain unity as far as possible. Most composers have set the word synonymous with *Fantasy*; that is, merely a florid piece with plenty of spirit and dash in it. Mendelssohn's *Rondo Capriccioso* for piano has certainly some episodic moments in it; but the pieces he labels *Caprices* are quite orderly and sober.

musical technique. This is enlivened by a rare sense of humor and broadened by a life-time of rich experience as a teacher, composer, editor and writer.

There is always a demand for musical dictionaries. The "I want to" spirit is particularly strong in America. No amateur or professional musician can read these paragraphs by Professor Corder without acquiring a more comprehensive aspect of many of the most interesting things in the Art. This series began in October.—EDITOR'S NOTE

Many pieces which have been called *Scherzos* and which, though possessing plenty of fancy, have nothing approaching humor in them would be far more appropriately named *Caprices*. Such is Op. 4 of Brahms.

At one time (probably merely for sake of variety) the writers of drawing-room potpourris styled their effusions *Caprices*. Rode's famous Violin studies also are called *Caprices*, perhaps because they pretend to no form but go as they please.

#### Cavatina

Generally this term is applied to a slow, broad vocal piece, either the middle movement of an old-fashioned operatic *Scena*, or a portion of a *Concerto*. The *Ur-Cavatina* from Act III of "Der Freischütz" is a typical specimen of the latter. Raffi's well known *Cavatina* for the violin is so close an imitation of the conventional thing that words have actually been set to it and it has been sung (with modifications of course). A glorious specimen of the *Cavatina* in an unexpected place is in Beethoven's posthumous *String Quartet*, Op. 130.

#### Chorale

The German equivalent of our Hymn. In the Middle Ages both Germans and England, hymns were sung out by the Clerk and sung by the congregation, one line at a time. But the graver-minded Germans used to make a pause at the end of each line and cause the organist to go on improvising for some time before they started the next line. This explains not only why each cadence is marked with a pause instead of a double bar but also why Bach employed Chorale tunes in such an odd, broken manner whenever he utilized them as the subject of any movement.

In inventing the Chorale-time—as with a Hymn, or a Chant—the composer should endeavor to make no two consecutive cadences alike and to use a tonic full close for the last line only, if possible. The extremely slow pace at which German Chorales were sung is the reason why Bach harmonized them so intricately. This would be scarcely wise in the present day.

## A Practice Plan that Brings Results

By May Silver

One of the most foremost American composers recently stated: "Success is not due entirely to talent. To become a successful artist one must work. He must exert and 99 per cent of good diligent, conscientious practice is necessary." I say that about one third of the readers of this statement, really understood what is meant by "diligent practice."

Do parents and teachers really give students a fair chance? How often do we hear: "Well I know that Mary Jane would be a success if she would only practice." How many Mary Janes are there in the world who know how to practice? How many Mary Janes have been heard to tell their pupils "to concentrate"? I do not deny the fact that concentration is an asset to practicing, but I do believe that the word is used too frequently by persons who do not know its meaning or how to concentrate. How can one concentrate not knowing it? I have often heard teachers tell their pupils "concentrate" but not progress because of their lack of concentration; and yet these same teachers did not know how to practice themselves! Very few teachers, I believe, really instruct their pupils how to practice or how to concentrate.

The following plan I have tried and found beneficial, both in pupils progress and in arousing their interest in their work:

I. Divide piece or exercise into sections, so that one section can be played by the pupil, in one day.

II. Play right hand notes very slowly till end of section, regardless of tempo, rhythm, time, etc.

III. Go over same part very slowly; this time splitting time signature in half, (i.e., 4 beats, in one measure, count 8 beats). Be sure to get good tones. Repeat several times.

IV. Repeat I, II, III, in left hand.

V. Play both hands together still with split time signature and very slowly.

VI. Play right hand slowly, regular time signature, but without measure. Same with left hand.

VII. Play both hands together slowly, with regular time signature.

VIII. Gradually play faster until all sections are easily played, and up to original tempo.

IX. Give piece expression.

X. Close music and see how much you can memorize.

If these details are carried out exactly and with patient repetition, memorizing will follow without extra practice.

## How Genius Discounts Handicaps

By Victor Blondeau

Those whose physical endowments are below the average, either congenitally or from sickness, are sometimes the most conspicuous in their art. Their works will achieve success where the more endowed mark their fail. This characteristic is extremely apt in men of genius; and the great mind never shines more brilliantly than when forced to lift itself above the gain and wretchedness of sickness, poverty, ingratitude and discouragement.

Conversely, genius does not always fully expand in an atmosphere of ease and happiness; for it is a just compensation of Nature, which does not measure to level conditions, that the mind not made greater by greatness any more than greatness makes for happiness.

One cannot imagine a greater misfortune befalling a composer than that of deafness. It would seem that the loss of the one sense which, above all others, is that on which a musician relies, would effectually cut short his career. But this has not been so in several well-known instances; and it can be shown that as the outward hearing became darkened, so the subjective or inward hearing, entirely untroubled and unhampered by outside influences, developed and heard strains of unearthly beauty and nobility.

The first—and the greatest—who comes to mind, is, of course, Beethoven, who was almost deaf for the last twenty years of his life, so deaf indeed, that Fraulein Unger had to turn his room on the stage where he had been conducting the Ninth Symphony at Vienna, so that he could see the applause which he could not hear. Furthermore, he suffered greatly from stomach and liver trouble, which probably gave him his first physical breakdown, which was followed by his deafness. Yet, working under tremendous handicaps of ill-health, family and financial trouble, Beethoven wrote works which have left such an impress on music that it is not an exaggeration to say that he was an epoch; that made evident where he began and began where he ended. The Sixth Symphony, the Seventh, his health, and the immortal Ninth are children of his auditive darkness, also the Egmont Overture, the concertos for various instruments, numerous sonatas, quartets, songs, trios, and duets which came from his fertile mind during the last twenty odd years of his life.

Almost as great, in a more restricted sphere, was Robert Franz, the creator of nearly three hundred and fifty short songs of elaborate and beautiful craftsmanship! As in Beethoven's case, deafness seemed to manifest itself in the second decade of life, gradually increasing until he became stone deaf. In spite of this infirmity and also partial paralysis, he wrote song after song and also gave up when it was humanly impossible to continue.

Frederick Smetana, the Bohemian composer, although totally deaf at the age of fifty, has left us the legacy of

a number of orchestral works of remarkable power which were written after the time when he could only hear, regarding what he wrote. Like Beethoven, he achieved success and fame, in a calm and manly way as I live," he wrote to a friend.

Spontini (1774-1851), a composer whose works created a great deal of noise figuratively and literally, for half a century or more, was also afflicted with partial deafness, but lived only three years after his hearing had totally disappeared and wrote no music during that time. There is an interesting story to the effect that a well-known physician advised Spontini, who had lost his sense of hearing to come with him and hear "La Fuzile," an opera of Spontini's which was considered his day to be the extreme of noise and moderation. After the loud orchestral burst, the patient excitedly shouted to the doctor: "Doctor, doctor, I can hear, I can hear!" There was no response; for the very chords which had given back to the patient his lost sense had totally deafened the blind.

Blind people often possess a highly developed musical sense and a keen hearing. For example, the organist of the great Cathedral of Externst in Nuremberg was a man who had been blind from birth, whose manipulation of the instrument was little short of extraordinary, especially when extemporizing. His memory was prodigious and he could instantly recall the liturgical music for any service in the year.

Affred Hallé, the organist and composer, who taught country school many years ago was also blind. Carl Maria von Weber, the German laureate, of the age of romanticism, achieved greatness in the face of continual misfortunes of every kind. From the very first he was a sickly child and did not walk until nearly four, owing to some form of hip joint disease. When he was less than twelve, his mother died of tuberculosis, a disease which haunted him through life like a spectre. Generally his health failed, and he became loaded down with debts and trouble. To the bitter end his life was a tragedy, as he died alone in England, denied even the happiness and consolation of seeing his wife and children.

It may be that genius is an infinite capacity for taking pain and that it is given to but a few to fight successfully the battle of life under such tremendous handicaps; but these instances, as well as those of lesser merit which could be mentioned, prove to us that dogged perseverance and continued application in the face of adversity and overwhelming odds will achieve success. In other words, as the difference between some of us and the great master is not so much the inequality of equipment as the will to use what we have.

## Emphasizing Different Voices

By R. L. C.

It is a proud day for teacher and student, when the latter has acquired sufficient proficiency in chord playing to begin the practice of bringing out the melody notes. Such varied and exquisite effects may be produced by emphasizing different voices.

To bring out the top note melody begin the practice with the C major and play the triad three times on each root of the scale (up one octave), using the first position of the chord and fingering thus: Right Hand—1-2-4; Left Hand—4-2-1. Proceed in the following manner:—

1. Tones of the chord full and strong.

2. Tones of the chord softly and lightly.

3. Without sound. Touch the keys, but do not use enough weight to depress them.

4. Touch and depress the keys but without weight enough to get tone.

5. Think more weight into the fourth finger and draw a soft tone. The other fingers depress their keys, but do not produce tone. The fourth finger may be slightly lengthened or flattened from its rounded

position and the hand and forearm may "lean" to the right.

6. Let more weight from the arm come into the fingers, making a stronger tone with the fourth finger and a very soft tone with the first and second fingers.

Change the fingering thus: Right Hand—2-4-5; Left Hand—5-4-2 and repeat the above plan. Then use fingering thus: Right Hand—1-3-5; Left Hand—5-3-1.

Practice in several keys.

Now play a major chord in all positions up three octaves emphasizing the top note melody. This practice will finally prepare the student for the study of "My Sweet Report" by Schubert-Liszt.

To bring out the middle note melody or the alto voice, proceed as before; except that the second finger should now be given more weight, subordinating the melody or bottom note melody, let the weight of the arm come into the thumb and observe the foregoing practice hints.

One hour of concentrated practice with the mind fresh and the body rested is better than four hours of dissipated practices with the mind stale and the body tired.—Emil Sauer.

# Glimpses of Genius

An Interview with the noted Composer Pianist

PERCY GRAINGER

The First Section of the Interview Appeared in the October Issue of the Etude

## The Genius of Delius

"UNQUESTIONABLY Frederick Delius is one of the greatest geniuses with whom I have come in contact. Notwithstanding the fact that he lived for some time in Florida and received the inspiration here which turned him toward music he is comparatively little known in America, possibly because his compositions are almost entirely for the operatic stage, the symphony orchestra or for large choruses. America learns to know composers whose works come to them quickly through the keyboard, piano and in other solidistic forms. Not so with Delius.

"Delius was of German parentage at Bradford, England, in 1863. When he was twenty he was sent to Florida to manage his father's orange plantation. There, in listening to the untutored singing of the Negro plantation hands, the divine message of music became manifest to his soul and he determined to become a musician; soon after returning to Europe and studying two years at Leipzig under Reinecke and Jadassohn. While in Leipzig, Delius met Grieg and thus formed a link with Norway, which country he has since visited no less than 19 summers, taking long walking tours in the Norwegian Alps. For many years Delius and his wife, a painter and poetess, have lived mainly in France, not far from Paris.

"His works are becoming wonderfully popular in Europe. In Vienna recently four of his works were given in one fortnight. His art represents the depth and passion of the German temperament interpreted by the reflective and restrained medium of an English mentality. The result is a musical message and speech of singular intensity, of heart-breaking pathos. It is hard to classify his genius. His musical make-up might be said to be one-third Anglo-Saxon, (in which the American influences are strong) one-third Scandinavian and one-third German.

"Delius, in his artistic vision, views the world through eyes that look through the personal into the general, from the actual into the imaginary, through the present into the past. He sees Europe, for instance, as a romantic young child looks with respectful awe and admiration upon a very aged grandparent. Longfellow had much the same aspect of life. If he should see a tower it would fade in his imagination back into the mediæval Rhine or farther still to the era of the Norse Sagas.

"Thus when Delius is artistically inspired by a river (as in the Mississippi in his *Appalachia*, as by the Maine in his *Sauvage Night on the River*), it is not merely a momentary mood, aroused by personal contact with that river that he records in his art-work, but a whole train of thoughts, emotions and imaginings connected with that river, embracing the remote past no less than the present. In other words he is no 'impressionist' but rather a reflective, causative emotionalist, summing up in great richness, in even his smallest works of art, numberless moods, memories, reactions, impressions, sensations. While Delius is a great admirer of Grieg and his style bears noteworthy resemblances to that of Grieg, in some respects (especially in its harmonic pregnancy and freshness), yet its emotional, no less than its esthetic, character is widely divergent. Where Grieg is poetic, Delius is wistful; where Grieg is heroic, Delius is tragic; where Grieg is concentrated and miniature, Delius is immense and wide-flung, with much of the epic scope of Bach and Wagner and some of the prolixity of Richard Strauss.

## Bach's Unique Accomplishments

"Bach, in many ways represents the greatest mentality among living pianists. His personality, his music and his playing all show the concise clarity and precision of a Latin mentality grafted upon a Teutonic emotional background, upon a Teutonic appetite for complexities. His sonorities have the clearness of the old Italian painting rather than the gloom of the old Dutch masters. They are sharp and bright without being crude or harsh. Plastically speaking, the range of his abilities to

keyboard technic, the opaque infallibility of his manual precision, the scope of his inventiveness and imagination as an arranger for the piano, outranks anything I have witnessed by other great virtuosi. In these respects he is the Liszt of our era, and in his adaptations of Bach he has even 'out' Liszted Liszt! revealing and enlarging upon the half hidden beauties of the original with a fertile and original genius that lifts his transcriptions to the rank of positive re-creations.

## The Muse of Cyril Scott

"The public at large, well though they know and love his popular piano pieces and songs, has, as yet, not the faintest idea of the full volume and scope of the work of Cyril Scott. He is one of the most prolific composers of our day, a stupendous worker who has essayed with almost unfailing success every phrase and form of modern musical expression. Like every true progressive



PERCY GRAINGER

genius, from Bach to Delius, Cyril Scott has an amazing facility for 'taking hints' from the works of other composers. But these 'hints' reappear in a 'Sextilian' garb of the greatest originality and individuality and would be unrecognizable to any but the closest students of his output. This power of welding into a truly personal utterance the common speech called from music-at-large is the invariable hall-mark of true originality. This is the normal path of musical progress at all times and in all lands. The strength of Scott's originality may be gauged by the extent of his influence upon contemporary composition in many countries. Every composer that comes in contact with Scott or his music is influenced to a greater or less degree, whether he wants to be or not, whether he knows it or not. The influence of Scott, for instance, was strongly felt in America before he reached here. He is one of the most noble minded musicians I have ever met in my country. While no one who knows him has ever heard him talk against anybody, his love of truth, his frankness in criticism have made him many enemies, until in the fulness of time, those he has criticized have learned the wisdom of his judgment. He has absolutely no jealousy and is gifted with the ability to isolate himself from all small things.

"Scott's method of work is remarkable. He writes so easily and so naturally that it seems to be quite without effort. For instance he will write a whole orchestral part in score, without sketching it out, naming the instrumental parts right ahead as though they were marching over the page. He seems to have the ability to stop abruptly anywhere and then pick up the thread the next time and proceed without difficulty. He has an amazing memory for sound, and qualities of timbre; and, even as a youth, before he had any practical acquaintance with the orchestral instruments and essayed to write for them, he never used them beyond their most effective register nor in a mode incompatible with their timbre.

But the 'greater Scott' is only just beginning to be appreciated and known by the public. The larger the form he uses the more does Scott reveal the greatness of his soul, the master of his craft; and it is only those who know his operas, and his larger works for orchestra, chorus and chamber music who can realize the full beauty, the full soulfulness and religiousness of the music of this most spiritual and inspired creative giant.

## The Spirit of Richard Strauss

"It has seemed to me that Richard Strauss, as well as he is known in America and other countries, is not quite fully appreciated or understood from the personal and emotional side. The one thing that impresses me above all others, in his case, is the greatness and fitness of the human being behind the artist. In whatever personal and artistic contact I have had with him (he has conducted some of my orchestral works in Germany) I have always discovered in his bearing and behavior that same charming 'Gentlemanlike' that is so essential a quality of his music. He has always impressed me as a man of a truly spiritual type and I have never experienced or witnessed anything to incline me to believe the various stories we hear of his mercenary and materialistic nature.

"In judging Strauss, too much emphasis is generally laid upon his technical accomplishments, upon his descriptive powers (a side that he, himself, has never striven to bring into the foreground), upon his 'diabolical cleverness'—too little, it seems to me, is said of the purely *musical* loveliness of so much of his music, of the seer-like perfection and lovable affectionateness of the personality manifested through the vehicle of his compositions. No doubt he has an almost childish weakness for timed and tricks, and is no eschewer of storms, turmoils and the vagaries of passion. But it seems to me it is essentially as a portrayer of the 'earthly' rather than the 'spiritual' that of eternal values, that Strauss reigns supreme among contemporaneous composers. He loves to render the human soul ennobled in the serenity of philosophic calm looking back over the struggles of life or across the strokes of fate in a mood of benign forgiveness and fatherly understanding. To me he is one of the great 'human' geniuses of the world whose works are certain to be immortal.

## Prevailing Characteristics of Musical Genius

"However different the temperaments of the various composer geniuses I have known, whether they be mystics like Cyril Scott, nationalists like Grieg, reflective like Delius, or publicly active like Strauss, I find that they all have one trend in common. All have the capacity for an almost childlike wonder and worship towards Nature and the universe. All have the desire to penetrate the mystery of Nature and the universe more easily than that of criticizing; all possess a depth of feeling beyond that of criticism; all are *harmonious* natures, sensing, revealing, in the unity of *all* things. In other words, all are essentially *religious* types, in the deepest sense of the word. It has been said that 'God is love.' It could equally be said that 'genius is love.'

"Certainly I personally have never known a greater genius—the well-being of whose art was not on unusually wide and intense range of love, pity, sympathy, or divinization and ecstasy. The bird in the tree sings out of a blind urge of enthusiasm, worship, ecstasy. In very similar mood the musical genius sings in his art, sings

of his joy in life, his worship of life, his awe of and wonder at life. And in the white heat of this rapture is forged the machinery of his compositional technic; here arises, the composer himself hardly knows how, the vehicle for the overcharged, emotions within the genius breast. It is fascinating to study the technical methods of the various great composers. Yet these things are but the outer shell of music. The kernel is at one with religion, spiritual harmony and the love and play of the human heart. And to know great composers intimately is to see, in daily life, the perennial proof of this beautiful fact."

## Studio Stories That Hit the Spot

By Ernest J. Farmer

There is nothing like a good story to clear the air at a difficult moment. Several little tales I have found so useful I should hardly know how to teach without them; it would be as bad as being without a metronome.

Occasionally even a careful pupil develops a careless streak and begins to commit all possible offences. One natural result of the first class reprimand is in order. The reason is not to be a case of nervous over-tension, where the former student, or else a fit of sulks, I tell such a pupil about Henry Ward Beecher. Mrs. Beecher often assisted him by copying his handwriting, and declared that she had discovered three rules which greatly aided her in deciphering the originals. First, a letter with a dot was not an "i"; second, a letter with a cross was not a "t"; third, a capital did not begin a sentence. The resounding laugh is pretty sure to relieve the tension; and I am ready to say, "Now we shall try again, with no so much in the Beecher handwriting style, if you please."

Often a pupil will say, "I can play that piece all right at home, but I can't do it here." Then I tell of the little girl whose father was entertaining her by reading the alphabet. After he had said it backwards and forwards with great relish, she ordered, "Now say it sideways." I added, "You don't know a place forwards, backwards, and sideways; you can't do it anyway." As Professor Hampshire used to say, "If your mother pulls you out of bed at three in the morning and tells you to play it you can do it."

When, after repeated warnings, a pupil persists in using an utterly unsatisfactory fingerling, I exhort a father's privilege by repeating a saying of my own little son. His mother was selling a casserole of a valuable cut glass dish I had broken. "Daddy broke the dish?" queried the infant. "Yes," Daddy brook Mamma's beautiful cut glass dish? "Oh?" Daddy fix it. Daddy fix it with what was left a broken dish."

"When you can eat out glass with a nail and a hammer," I add, "it will be time to think of trying to play with such fingerling."

Sometimes a piece needs only more vigor and determination in the handling. I tell the pupil that it is a bit like a Washington colored man's idea of the temperature he had sampled on a visit to a prohibition state. "Dey looks alike and dey foams alike, and dey tastes about de same," he reported, "but de near hear heen't got de authority."

## Demand the Noblest Music Ideals

By Sir Hubert Parry

"In the art is worthy of the dignity of human devotion it is worth considering a little seriously without detracting in the least the lighter pleasures to which it may minister. It is to be a mere toy and trifles, it would be better to have no more to do with it. But what the spirit of man has labored at for many centuries cannot only be a mere plaything. The marvellous concentration of faculties towards the achievement of such ends as actually exist must of itself be enough to give the produce human interest. Moreover, then, a man's life may not be professed, nor may he worthily be occupied by it until he puts into it and any possibility of bringing his touch with those highest moments in art in which great ideals were realized, in which noble aspirations and noble sentiments have been successfully embodied, is a chance of enriching human experience in the noblest manner; and through such sympathies and interests the humanizing influences which mankind will hereafter lay at its disposal may be infinitely enlarged."

—From *The Evolution of the Art of Music*.

## How One Mother Got Time for Music Stories

By Mrs. Helen Tyler Cope

An article in a recent Etude urges parents not to give up their music. It expressed in broad terms much in these words, "Any parent—the mother particularly—who has studied music, possesses an investment of value for at least two generations." It made me realize that I should be glad that through sixteen years of married life, I had kept up, in a measure at least, my musical studies. Who could tell had not done more?

To touch upon the problem of the problem of the problem of keeping up music under the adverse circumstances a busy mother meets is my aim in this message to every one of them that still is interested enough to read the "Etude." As a student, a teacher for a brief time, and as a home-loving, musical mother, the coming of the "Etude" always has been a pleasure and help. I immediately want to run over the new music, invariably finding something worth working up, besides the very instructive reading matter in its departments.

When the average woman marries and soon allows other duties and interests to crowd out her music, she naturally finds it hard to keep time and elegant, seem almost most wasted. In giving thanks to God for the gratitudes to the people who provided the education and is adjust to herself, her home and family. The house with music has a different and more refined atmosphere than that with either no music, or only the mechanical kind. I cannot bear to think of Hie without music.

Now, most mothers will say, "I just can't find any time for my music, with all I have to do!" As the mother of two boys with all the work and care of my children and apartment home, I well know what being busy means. Our income makes the most rigid economy necessary—these past few years especially; and even so hard worked as I am at the present time, I find time to get up a short piano piece, or to go as far as for the love of scribbling for the magazines (I no longer).

If you determine to keep up your music you can, for the old adage "Where there's a will, there's a way" is true. You can prove to the good moth of Hadlitz that "The more we do, the more we can do; the more busy we are, the more leisure we have!" Of course it is a long way from mopping the kitchen floor to playing Liszt's "Love Dream," or from washing the dishes and frying-pans to return to your beloved Chopin; but it can be done and quickly! Indeed going from one to the other helps me through many a day's grind of distasteful work.

Few of us can keep up our techniques, I admit; but I feel, although my sorrows, disappointments, sickness and life's cares have caused me to lose much time in real technique upkeep, they have given me the touch, the soul to interpret exquisite music which only such deep emotions can give. One quality is as necessary to the real artist as the other. An old school girl friend recently gave her recital here in Aeolian Hall. Her technical results were wonderful, her touch delightful; but she lacked that something which I call "the soul." Her life to have been one of ease sheltered from care, spared any deep sorrows or heart throb; I wanted to tell her, when time brought these into her life, then

with her marvelously dexterous fingers, she would be truly a real artist.

Young mothers have many reasons why you should not give up what interest you have. Age makes small difference now, since the modern woman keeps young by her active interests in everything. It is always an inspiration to me to attend any meetings or functions where the woman of middle-age or hair of grey is there supplying the music of the program. In our big cities we are apt to be crowded out in some places by younger performers; but there are always many occasions when we are needed and wanted. In the small town or suburban community the talented woman is ever necessary, appreciated and admired.

For the pleasure of your own home, any effort is well repaid. I have heard the children there proudly discuss their mother's playing or singing. Once this morning my oldest boy came to me with "Mother, we are going to have a little entertainment at school this week; will you just come and play one piece?" Often when they go to the boys' call, "Play some, Mother," and there they are, I must say, nearly exhausted from a hard day, dinner serving and clearing up, why I can't refuse them; and soon I am again finding my recreation in my own music. Children naturally love and need music.

### Stirring up Lagging Interest

A few suggestions I would make. Buy *new music*, even if it is only the pretty popular kind—that may appeal powerfully to "Daddy"—and always to the younger ones! The sides reading and exercising the fingers help you; besides many of the good musical periodicals offer every opportunity to hear good songs and to meet musical folks. Read one or two good music magazines, I say, and their coming trying new songs. Have as good a piano as possible—nature and clothes. No one enjoys using or listening things, do not become a slave to the household grind as many mothers think they have to be. Work a little time every day for the things that are material, routine; do not advertise careless housekeeper. But, if you realize it is more important to keep you are not going to spend the day with a broom and wash no time, rest enough, when you rest even do washing you can use much better. Now, get out your privy how many of the old rums and trifles are still in your fingers."

In closing I want to quote another beautiful line from *an Etude* which is that "all of the blessings in this life, the love for music, and the privilege of developing it even in a quiet corner of life, are among the greatest."

## The Finale, To-day and Yesterday

WALTER RAYMOND SPALDING, Professor of Music at Harvard University, in his recently published and very enjoyable book *Music: An Art and a Language* makes the following excellent comment upon the Finale to the Scherzo to the Symphony:

"The Finale, in Beethoven's Sonata-Form, begins with a perfectly balanced periodic theme, given out in two part form, *i. e.*, two sentences of eight measures each, repeated. If from our present standpoint we feel that the tone of this movement is a bit light to follow the serious thoughts of the preceding movements, let us remember that it was composed when the Finale meant merely to 'top off' a work; and that if it radiated a general atmosphere of sunshine and satisfaction its purpose was fulfilled. For the Finale, which like the glorious splendor of an autumn day, is the crowning objective towards which the other movements have been striving, we must wait for Beethoven and his successors. In fact we may express the general trend of a Haydn or a Mozart Sonata by a decreescent thus:

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### Music, an Ideal Christmas Present

Lt. Commander John Philip Sousa tells in the *Christmas Etude* through a most interesting conference why music and music lessons—make unforgettable Christmas presents. Sousa's originality of thought is by no means confined to music. His five novels have had excellent sales. Everything he has to say is absorbing and entertaining.

# Better Elocution in Your Piano Playing

By CONSTANTIN VON STERNBERG

*A Simple Device Which Will Make Your Playing Very Much More Interesting.*



As a teacher I, not infrequently, have had to deal with pupils so absorbed in the mere reproducing of "notes" as to forget that the purpose for which they were at the piano was—to "make music". I cannot imagine what the pupils themselves thought their music, but whatever it may have been, they construed every advice as serving this mysterious purpose. They may have heard their previous teacher speak of "evenness"; for instance; but they had construed his advice, which applied to running passages, so as to play all the notes of a melody with the same touch, with the same volume, unless, indeed, a crescendo or diminuendo was especially annotated. In such cases there was a change, sometimes but not often, so slight, so weak, as would be almost either to a yell or a whisper.

On such occasions I used to go into lengthy and elaborate discussions of positive and negative beats, palmaric accents, pulsations, muscular impulses, dynamic levels and what not. The result was nearly always negative because the pupil's mind had probably been packed full with rules and regulations before, instead of having received living precepts from which the pupil, himself, could and would have deduced his rules. As it was, I was only piling still more upon his already bewilderingly large store of memorized, but not understood, "rules."

In my desire over the failure to convey to the pupils mind what was so plain to my own, I experimented with elocution and, to my great joy, found the experiments strikingly successful. I asked the pupil to make a few words of text, the meter of which should comport with the rhythm of the melody at hand; then I let him recite these self-composed words as if they occurred in a piece of poetry. When after this, I asked the pupil to play the melody again but with words, he made no mistake in saying that the words, well known and natural and sensible in expression as to be surprised at himself; and the smile of satisfaction upon his face often mingled with something like chagrin or vexation over his former stupidity. Invariably he expressed surprise at the simple naturalness of that which had seemed so difficult to understand. Repeating this experiment with many pupils I found that they soon learn to compose words which not only fit into the given time-meter, but were also fair surmises of the character and feel of the melody. They proved thereby that this method of bringing music and elocution into parallel, besides sharpening their sense of rhythm and dynamics, had also stimulated their imagination.

The explanation of this success lies in the close kinship between music and speech. Both are governed by rhythm; both depend for their intelligibility upon tempo variation and, for their pleasing effect, upon *voix* (or tone) inflection, emphasis, climax, antithesis, clear articulation and good tone production. Hence we need not look very far to find that the pianist in

first cousin to the elocutionist and even to the actor. For all three are reproductive, interpreting artists, and to their work may be applied what Zola said of a fine landscape painting: "a mode of nature seen through a personality."

Even the painter is, in a certain sense, an interpreting artist, for he does not simply copy his chosen landscape as would the photographer, but he invests it with the spirit of his personality and makes his picture expressive of that feeling which the scene has stirred in him. He paints not only what it is but what nature said to him. And applying this dictum to stamping play to recited poetry and music, it is this which the elocutionist should strive to do:—what always should express.

The trouble with so many piano students, however, is that they do not get beyond the puerile effort of translating "notes" into the "keys" of the keyboard, regardless of the esthetic meaning of the notes; aye, and often not so much as suspicion that through proper grouping and tone inflections, these mere "notes" contain a musical "thought".

At this point it seems advisable to quote a few words of the late Richard Grant White in justification of the seeming grammaticalness of the English language. Still more:

"In English words are formed into sentences by the operation of an invisible power, which is like magnetism. Each word is charged with a meaning which gives it a tendency toward some of those in the sentence, and particularly to one, who safely divines and dexterously uses this attraction (filling his words with a living but latent light and heat which makes them leap to each other and cling together) which they transmit so freely flowing thought. It is a master of English grammar, although it may be ignorant and uninstructed in its use"—by which Mr. White meant, no doubt, to refer to the un instructed in grammar.

Truly, had this sentence been intended for a pianistic text-book substituting "notes" for "words," it could not have been fraught with more meaning; neither would it have been more successfully applied. For the invisible power which is like magnetism" and which the late White ascribed to words, is the very same which establishes esthetic relations between notes; those relations which transform the notes from being mere sound signs into articulate and thought expressing music.

To find the touch with this "invisible power" there is rarely any simpler way than to study a given piece separately and, while doing so, sing or at least think of a suitable underlying text. This method is fairly certain to lead to a recognition of the "curve" of a melody, of its points of points of stress, of its climaxes, and so forth. But, fair and gentle reader, mark well that I

said "study" not "practice" the melody. There is altogether too little "studying" done in the practicing of people; which is perhaps the reason why most of them prefer to be regarded as "pupils" rather than as "students."

The foregoing thoughts have chiefly applied to the earliest stages of the pianist's music study. In the more advanced stages he will find many points of interest in pursuing a little further the parallel between the elocutionist and the actor. In elocution the skill of makeup, costume and gestures are external auxiliaries. The basis, however, the essential item of the actor's art lies in the "reading" of his lines, his elocution. Now let me remember that, while speaking his lines he must make his elocution compatible with his character he impersonates. Here lies his great difficulty, that of reconciling good enunciation and elocution with his role. To illustrate, let me ask the reader to imagine that Shylock said to Antonio, "I would be friends with you and have your love, and that he spoke these words, as if he were a young seducer in *Juliet*. You absurdity! Of course you smile at the absurdity of it; I am, because of the utter unsuitability of the manner in the character. Yet, it is an absurdity committed by many third-rate actors who, having once acquired what they call the "Shakespearian gait" use it always, whether they play *Othello*, *Hamlet*, *Richard III* or *Shylock*. True, in a certain sense all these characters are heroic, but in the fine discerning of their type and traits lies the very different difference between the artistic actor and the running barnander.

English musicians, although they may be ignorant and uninstructed in its use,"—ah! how hard is this to do with the piano?" I should ask in return. "Have you never heard a *Concerto* or *Sonata* by Beethoven played as if it were written by Chopin or, heaven forbid, by Cervay?" And have you never heard the pianist with a "set" Beethoven style, no matter which work by that master he may play? There is a pianist, best known by the rather studied eccentricity he simulates on the stage, who has such a "set" Chopin style, who thinks that all Chopin pieces should always be "whispered." Have you ever heard him play a *Classical Etude*, written expressly for polyrhythmic rendition, without any rhythmic whatever? Ah, well! That is the "Shakespearian gait" of that particular freak.

It is true, also, that even now there are some pianists whose entire equipment consists of nothing but technic, as that word is commonly used, and who, nevertheless, acquire a certain reputation; but it is largely based upon the fact that their general public is not as familiar with the vocabulary of music as is that of the English language. If it were not for this, if the public's familiarity were, at least, alike on both fields, some of these keyboard acrobats should be on the variety stage instead of disporting themselves as they do in symphony concerts.

## Try Reciting These Pieces at the Keyboard.

Mr. von Sternberg has put significant words to some very well known pieces to help in bringing out their musical content. Try playing them as though you were reciting the words with proper rhetorical emphasis and see if there is not an immediate improvement in your playing.

### Meadowlark, "Spring Song"

1. Come on past the Spring Bittern. With-mow, come!  
2. Standing with 'em' In-tart foot Where the brook and the ex-mee!

### X. Scharawka, "Polish Dance"

Come, come, Comander, let us join this joyful dance!

### Beethoven, "Sonata, Op. 26"

I have a voice you cannot hear, which says I must not sin

### 5. Schubert, "Traumer"

Now draw this bark in to the past, to thy child-hood, to thy hap-by youth ful years and days  
6. Rachmaninoff, "Prélude in C Sharp Minor"

Fear of God is not be-fere their eyes





## Here and There in the Field of Music

An Intimate Page of Fact, Humor and Comment  
with the Great Music Makers of  
To-day and Yesterday

By THE RECORDER

**R**UMORS come by musical wireless that de Pachmann is making still more European appearances this year. The pianist is now seventy-three years of age, and it is half a century since he made his first tour of Russia. Upon one occasion he told the Recorder that his mother was a Turkish woman, and that his father was a Russian Rabbi. Later the Recorder repeated this to the brilliant young-Bernard-Bezzel, who raised her arms and eyes wide.

"Rabbi, I would believe it sooner if he said his father was a Rabbi!"

According to the daybooks of musical biography, his father was a professor at Vienna University, and a very good violinist.

There is always a certain amount of curiosity upon the part of the public as to how much of the pianist's past antics are due to affection. After having seen him privately upon many occasions the Recorder is convinced that de Pachmann upon the stage, and de Pachmann in private are very much the same person. Except when he is discussing his hobby—previous stones—one rarely hears him talk continuously upon one subject or in one language for any length of time. No writer in DeMille-land or at the Ritz in Cairo could possibly be more polyglot. To converse with him for half an hour makes one feel like a juggling in vaudeville tossing up different kinds of dictionaries and keeping them moving every second. No more volatile linguistic mind ever existed; nor does he care very much whether you follow him or not. He is as oblivious to surroundings to follow him as he is to those on the stage.

Once he showed the Recorder a way of his own devising to save watermelon. You eat the melon in half, cut out the red pulp in cubes, fill the bowl with Rhine wine, let it soak and then drink it with oscillating eyes. The recipe is an excellent one, save for the fact that a large part of the wine must apparently pour down your many bosom like a miniature Niagara. De Pachmann did not mind, however, nor did he care in the least whether anyone else noticed his predicament.

Possibly it is just that isolation from his surroundings that makes his velvety interpretations of Chopin so unforgettable. He has the soul of a poet, but it is housed in an editor apart from that which the public knows. He is a psychological phenomenon unique in his age.

When on one occasion the Recorder and Mrs. Recorder were returning from a hearing in New York with de Pachmann, they entered the subway and found seats in the usual jammed car. De Pachmann, five feet or so high, with a fur-collared overcoat, and a quaint top-hat perched upon his long hair reached his destination. In taking his leave he bowed himself out the entire length of the crowded car, stooping so low that his hat repeatedly touched the floor. If he had been parting from a Caesar he could not have been more obsequious. The passengers roared at the farce, and one whiskey-steeped Manhattanite waited up long enough to ejaculate, "Not?"

Was he? Perhaps the shoe is on the other foot, for no man ever enjoyed the passing panorama better than de Pachmann.

WHEN his Imperial Majesty Kaiser Wilhelm, Emperor of Germany, produced Arthur Fiedler Nevin's *Pols* at the Royal Opera in Berlin under Dr. Karl Mock (April 23rd, 1910), he could have little idea that when his favorite conductor was lodging in an American prison camp as an undesirable alien, Nevin's sons would be wearing the United States uniform in Italy and France, directing little chunks of steel toward his majesty's imperial troops. Or, that the ever lovable and boyant Arthur himself would be teaching the boys, destined for overseas, how to whomp it up in song. It was a big jump from *Gretchen in Bayreuth*, *K-K-K-King* and *Over There* but Mr. Nevin saw his dream and sent to it in the whole-souled way in which he does everything.

This talented composer, who has just produced a very delightful series of dramatic musical scenes for children entitled *Mother Goose Fantasy*, which has already been tried out in manuscript with great success, shows a decided resemblance to his famous brother Elsiebert. The Recorder remembers Elsiebert very well indeed. His dead, poor, poor Elsiebert, who had a remarkable sense of imagination and creative ability. Arthur is more practical, more energetic, more in touch with his fellowmen. In the Recorder's house he has played many of his own compositions, reciting them with the typical composer's exuberance, but at the same time delightful, if you know what that means. Arthur tells of the manner in which inspiration came to his brother, often in the middle of the night, when he would rush to the piano to work out his ideas.

After the war Mr. Nevin decided that he would like to go into business. He tried it for a few months, but the call of the muse was too strong. After a lifetime devoted to art, the channels of trade had little fascination for him. He was fortunate in securing an appointment as Director of Music for the city of Memphis, Tennessee, in a climate where the heat is almost tropical. It is bringing together the orchestral and choral forces, so that now he has an excellent choral society, and an excellent symphony orchestra of more than forty professional and non professional members. Last year five public concerts were given.

Incidentally, Mrs. Arthur Nevin is distinguished for her biological and bacteriological researches. She has done notable work in the isolation of certain bacteria infesting foodstuffs offered for public sale.



MR. AND MRS. HOMER SAMUELS  
(Mrs. Galli-Curci)

**H**OW Mrs. Galli-Curci saved the day for a frantic Impresario in Madrid, who was anticipating ruin is a story that has rarely been told.

The famous singer, hailed as Patti's successor, delighted in relating incidents connected with her early struggles for success. One of the most interesting was an experience in Madrid. Just at the beginning of a season in which she was the star, she was stricken with the dread typhus fever and lay at death's door for days. The manager saw certain failure and large financial loss. In Madrid it is the custom for subscribers to subscribe for two series. The time for the second subscription of the series had arrived, and there were few visitors at the box office. No Galli-Curci, no operas!

One week after her dismissal from quarantine the manager paid a visit. "Can't you possibly sing?" he implored.

"I can sing," replied the prima donna, "but I can't walk. My legs will not hold me."

"The Opera is ruined," moaned the manager, "and I am ruined. I shall lose everything."

"Also I" said the diva, "I would sing only too gladly, far I have huge debts accumulating and more are coming."

Then she was seized with an idea—

"Let me go on the stage in a wheel chair and let some one wheel me through the opera." The manager acquiesced.

The Opera was "The Barber of Seville," and Galli-Curci's entrance was greeted with a storm of applause. She came upon the stage in her chair carrying some flowers bound with the national colors of Spain, which had been presented to her by the Infanta. Her voice was superb, and her success was instantaneous. The season was saved, and the singer became more popular than ever. Possibly opera was never given under stranger circumstances, unless it be the case of the performances of Labisch, the great Neapolitan bass, that his waddling about the stage brought ridicule, and he therefore sang most of his roles seated in a chair.

The great diva, the foremost figure in operatic art of the time danced recently at the home of the Recorder together with her gifted husband. Many people seem to be under the impression that Homer Samuels, because of his name, has derived his great talents from Semitic sources. This, however, is not the case. He has no Hebrew blood, whatever. His family is American of Welsh origin, his name being one of the long series of Welsh names derived from Christian surnames, such as Lloyd George, Evan Williams, Clayton Johns, and John Thomas, the famous Welsh bard and harpist.

Homer Samuels was born at Eau Claire, Wisconsin, June 15th, 1889. His first musical instruction was received from his father who was organist of one of the leading Congregational Churches of Minneapolis. After his Public and High School training he went to Berlin, studying music there for three years, his best known teacher being Josef Lhevinne. He developed remarkable ability as an accompanist, and returned to America to tour with Carl Fleisch and later with Arigo Serato and Enny Destini. In the season of 1916-1917 he became Miss Galli-Curci's accompanist, and they were married in his father's Congregational Church in Minneapolis, January 15th, 1920. Mrs. Samuels thus becoming an American citizen.

Samuels' few published works exhibit a finish that ranks him with the finest musical talent this country has produced. His melodic thought and his expression are both lofty and original. Let us hope that he will devote more and more time to composition in the future.

The following is an advertisement from the London Telegraph.

**ROYAL OPERA HOUSE**, Covent Garden, W. C. 2. By arrangement with the Royal Opera House, Covent Garden, Ltd. Under the Direction of George McDonald and J. Montagu.

**JOE BECKETT**

**BOY MCMORMICK,**

20-year-old Contest for  
THE HEAVYWEIGHT CHAMPIONSHIP  
OF ENGLAND,

on

MONDAY, 12th SEPTEMBER, 1921.

Doors open at 7.30

Prizes: \$10.00, £7.7s. 6d., \$6.00, 23 lbs., 42 lbs., £1.1s.  
etc. (exclusively) and two Boxes by arrangement.  
All seats reserved.

No indication is given as to who is composing the score for this masterpiece. Alas—pugilism brings \$50.00 a seat while Verdi, Wagner and Gounod have to struggle along with a paltry \$5.00 or so per place.

Eugen Goossens, British, despite his Continental sounding name, has done some fine work in the young English composers and conductors discussed *Horizon in Music* in the Musical News and Herald. The Recorder expected a laugh and got a philosophical dissertation upon the subject—as somber as might be—*A Psychoanalysis of Morchee*. One compensating glib however was the mention of a work by Bersens, called *Funeral March for a Rich Aunt*,—witt worthy of Sir John Tenniel!

In response to several flattering letters, some very entertaining indeed, permit us to say that we cannot reveal the identity of The Recorder in answer to private inquiries.

—Editor of The Etude

## Harmony, Not a Dry and Difficult Subject

By F. Marion Rabton.

In my experience as a teacher of harmony covering a period of fourteen years in college and six years privately, I have found among students who come freshly to the subject, a prevailing notion that harmony is dry and difficult. How they have come by this idea, they are seldom able to explain, except to say that friends who have studied it, say so. Surely a second-hand reason! Here and there a pupil has studied it previously and has gotten nothing out of it.

The point to make is, that those who do understand harmony in its relation to composition, (which is its main excuse for being taught), find it a fascinating and profoundly interesting subject.

There are only two reasons why harmony ever proves dull: Either it is poorly taught, or it is not honestly approached by the student. It is for both teacher and pupil to ascertain their part in this double program.

The teacher may know thoroughly the harmonic laws usually taught to beginners, but may have mastered a number of good textbooks and finally completed a course of his own. But if he is lacking in a knowledge of psychology—that sympathetic insight into the pupil's personal make-up, coming under the spiritual, mental and emotional laws of his nature—the teacher will be apt to find himself falling short of the satisfactory marks set as a standard of excellence by all good teachers.

There are doubtless a number of excellent works on student psychology that might help such a teacher; but the best course is that of personal observation; being willing to wait for results that are sure to follow a course of action on the teacher's part, due to his continued study of the student's needs,—personal and harmonic. It may seem, at times, that no headway is being made; but if the teacher patiently perseveres, he will win in the most solid and permanent way. His pupils will drop off, but will often return in later years, realizing after a while what has been done for them.

From the teacher's point of view, if he has a genuine love for music, and sincerely desires to know the chord progressions used in the best compositions, and also how to use such progressions himself in writing music, let him look about at other students' results, and choose a teacher whose pupils do him credit, who not only have an affection for their teacher but whose work is clear and musical, under his instructions.

To study with such a teacher will involve practically no risk, and the pupil will find harmony transformed as delightful and satisfying a subject as he has into as ever studied.

## A Visit to the Presser Home for Retired Music Teachers



Presser Home for Retired Music Teachers, Germantown, Philadelphia.  
The Home is Surrounded by Fine Old Shade Trees Not Shown in This Picture.

[Editor's Note.—The following letter from a Philadelphia Music Teacher is a friend is well worthy of a reading.]

Dear Constance—

You ask me for my impressions of the Presser Home for Retired Music Teachers because you want points for the meeting of your Board that is planning the erection of a home for old ladies in L.—. I am glad you are contemplating such a much-needed institution; there is scarcely anything sadder than neglected old age. To plan for the comfort and ease of those whose life-work is past is not only a duty but an obligation no community may ignore.

When the Music Teacher's National Association met in Philadelphia, about two years ago, one of the discussions on the platform was a visit to the Presser Home, and went along the beautiful Wanamaker Drive. In spite of its being winter the place was very pleasant, and the responses of that road: A charming young man—tenor from same town in New York, was my seat mate and she

was the first to notice me. When we reached Germantown the place I saw was my first impression of the place.

When we reached Germantown we proceeded at once to the home. This was my first impression of the place. I had wanted to go to see it since its creation—now you know how such visits get appreciated by busy persons. Although I did try with difficulty to keep up with the tour, I did manage to get a few minutes of time.

When I got home I told my husband about the Presser Home and a much desired chance to visit this interesting institution.

I was struck with the size and beauty of the building, which is of gray brick, trimmed with Indiana limestone. The lines are those of ample dignity and strength—a Beethoven Symphony sort of structure. Ornamentation in either marble or architecture offends good taste. I am going to send you a picture of the building so you may have some idea for yourself.

The interior proved as inviting as the outside, and I was especially impressed with the cheerful surroundings of the rooms which is due, I believe, to the placing of the building with relation to the points of the compass. Arthur will know about the "principal axes" but I noticed the luxuriant fern in sunny alcoves, tended by the old lady residents. Woman-like, not the technicalities but the atmosphere appealed to me. You spoke, in your letter, of the depression you always feel when visiting Homes in general. Yet there is an atmosphere about such institutions that is often the opposite of cheerful, but in the Presser Home it seemed surprisingly lacking.

I do not think I have ever visited a home that is so little like one with a capital H and so much like one spelled with a small one. It is hard to tell whether this is due to the building itself, its furnishings and fittings, or the management—probably a combination of all its points.

There is a large, home-like sitting-room at the right of the main entrance and the same adjective describes the dining-room. In the latter we were served a fine luncheon—I enjoyed a special one, would be happy to repeat to anyone who would like to have a meal there, though I do not know if it did the old ladies well, surely became victims of indigestion.

The colonist room and library is divided in width, and is really a lovely room. It is very tastefully and modestly furnished and contains a fine arched piano. Upon the walls are many portraits of famous musicians, some portraits and others, especially set aside for the guests who may enjoy working at their music unobstructed.

I liked the fireplace in this and other rooms. As there is a fine hot water heating system, I suppose the fire is not actually a necessity, but they give a touch of home and furnished interest to every room. The bedchambers are commodious and are furnished in light wood, some in mahogany and some in colonial white, which avoid monotony. There is a piano in each room, and a piano in the hall. There is a piano in the hall. There is a piano in the hall. They were in immediate order the day we were visiting—indeed, I suppose, and many of the old ladies were alike that don't sleep with a clock and don't know the time.

One dear, old lady invited us to examine her room very attractively furnished and in the course of conversation remarked: "Yes, music teachers never make a great deal of money but you need not worry if you are unable to save because you can come to this Home when you grow old." We agreed with her comment as to making money and thought, if we ever were obliged to enter an institution, one like this would not be a hardship.

There is an automatic elevator to all floors, an infirmary, bathrooms finished in white marble, electric lights etc. apparently all the details of comfort and hygiene have been attended to. Your Board will soon have some experience in working out those necessary attributes of a really up-to-date and comfortable asylum for the aged. It is estimated that the buildings of the Home will cost a quarter of a million dollars.

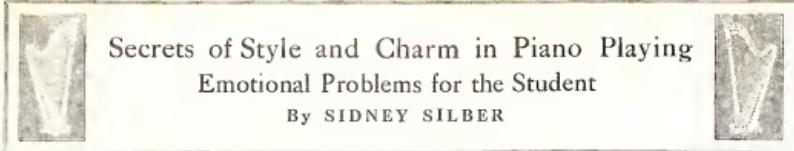
Jessie visited the Presser Home at the time of the June and spoke of the fine old trees and the flourishing garden. She said all the porches were delightful; she sat on the back one while refreshments were served after which they all had their pictures taken on the back porch. She says she has packed out her room where she is going to spend her old age, and regrets that while she is now fully the requirement for entrance as to teacher set (\$2,000 for life), she left yet any where near the age set.

As I read this over I seem to have given you a very poor-colored picture of the Home, but, to tell the truth, I either lacked time or protracted to see them. Since you are now especially interested in the subject "House of Rest for Musicians," in Milan I should must remember many interesting things about it still pertaining to age interested us—youth is always self-centered.

The Presser Home is only one branch of the far-reaching musical philanthropy established by the founder of The Etude.

The Philadelphia Music Teachers' Association Dinner at the Hotel Pennsylvania in May was a great success. I failed in the "Prize" but the details left me no time to pursue—my wife would have been delighted to receive the \$100.00 if it did the old ladies well, surely became victims of indigestion. I wish you could have trusted your soul when you paid that \$100.00.

Yours as ever  
Virginia Slagden



# Secrets of Style and Charm in Piano Playing

## Emotional Problems for the Student

By SIDNEY SILBER

### Recipe for Style and Charm

Style and charm are created through tonal and rhythmic variety. Nothing is quite so monotonous as sameness. It is hard to realize to comprehend the indicated fluctuations of movements and tonal intensity than to maintain the same even level of playing. Our souls crave constant stimulation. They become numb and fail to respond when one and the same stimulus is constantly applied. Monotony is the arch-enemy of life and art, because it is the cause of boredom. The difference between life and death is the same as between art and mechanics; the former is dynamic, the latter static. Music, then, which lacks personality and individuality, lacks the "moving" qualities which make of it a living art for living beings.

### Faithful Tempo

There is no absolute rate of movement for any piece of music. Nor is any composition supposed to be played from beginning to end in one and the same tempo. Sameness in movement and sameness in tonal intensity make playing uninteresting, mechanical and soulless. Remember that while musical editing may be carefully edited, revised and fingered, there is much in the musical structure which cannot be indicated on paper. Editors do strive to give the most important (usually the most obvious) fluctuations in movement and intensity, but they do not and cannot give all of the finer fluctuations and gradations of tempo and shading. No one has yet devised a definite system or method to indicate *tempo rubato*, which is simply a vivid expressive rhythmic flow of sound.

The metronome mark indicates the average rate of movement. An average may be derived in many ways. For instance, a limited train enters and leaves a railway station at about the same rate of speed and movement. The time of the local train is stated in higher speed between stations. The tempo you choose, then, depends upon your emotional temperament and about the only dependable rule to observe is: *do not drag nor hurry unnecessarily in any place*. Dragging and hurrying are, of course, relative. What "seems" dragging or hurrying in the case of one player, may not seem so in another who is practically taking the same rate of speed. Here we see what an important role dynamics play. Tempo - slow, fast, or moderate - to be played slow, fast, or moderate, movements to be played agitated. The illusion of tempo consists in creating rest in motion (fast movements) and motion in rests (slow movements). All music, to be vitally expressive, must be animated (whether the movement be slow or fast); but all music is not agitated. Keep cool; but do not play coldly at any time!

### Shortcomings of Touch

One of the most universal shortcomings of touch is the number of times an attack. Without firmness, here can be little or no control of tonal quality or tonal quality. Firmness of touch has the same relation to the carrying power of sound in music as does enunciation has in the carrying power of verbal speech. No artistic speaker can be distinctly heard by all people in a well-constructed auditorium unless his tonal enunciation is sufficiently resonant and his enunciation clear and clean-cut. So, also, with the pianist. The one great defect in regard to the average piano student's touch is the "caving-in" of the finger tip. This joint must never be under perfect control, though never rigid or stiff. In the holding of a pen or pencil, we have a good analogy. These should be held firmly but not stiffly. If the fingers grip the pen or pencil, the writer, if continuous over protracted periods, will soon be afflicted with "writer's cramp."

*Staccato:* There are a number of correct ways of playing staccato, depending upon the lever used (finger, wrist, elbow, whole arm); and these produce varying degrees of loudness and softness, as well as varying degrees of detachment. Large numbers of students wipe the keys in playing staccato. This is an antiquated and wholly unsatisfactory and unsatisfactory method of producing staccato. Don't wipe the keys

with fingers. If the keys are dusty or dirty, wipe them with a moist rag.

*Pontamento:* Pupils often confuse this touch with staccato. They notice only the dots and hence play the phrases staccato. Pontamento is a weight touch and is indicated by slurs and dots. If the phrase is enclosed with a slur it usually means that the notes are to be bound and blended. The dots indicate detachment. But when phrases have both slurs and dots it signifies a touch which some teachers call semi-staccato, semi-legato, pressive touch and a number of other terms. Pontamento is usually played by the forearm through the wrist it is also used at times.

### Mistakes in Phrasing

It is entirely incorrect to assume that every phrase, as indicated through the agency of slurs, should be executed in one and the self-same manner of accenting the first note and playing the last one staccato. Such a procedure is most anti-musical because anti-vocal. It is true that two-note phrases are most frequently to be executed in this manner; but even they, at times, show little detachment. For example, if the second note of a two-note phrase is longer than the first, and appears on a strong beat, there is very little detachment.

Slurs, originally, were used by violinists, so that they were convenient aids in punctuation (bowing). The effect was to give the first note an accent and to begin intervening ones. Much depends upon the rate of movement, which determines what is to be taken, the degree of detachment depending upon the nature of the phrase from a musical standpoint, always. Slavish detachment of the last notes of phrases, always results in tilted unmusical and martistic playing. Listen, listen, listen!

### Dynamics

Dynamics are relative, as indeed are most indications in music. If you do not hear the differences between pianissimo and fortissimo and intermediate shadings, no one else will, either. Here, then, is an urgent call for increased concentrated listening. The piano requires a certain amount of dynamic practice. Well-edited compositions usually contain a goodly number of important, conventional indicated dynamics, which should be carefully followed. After having fully mastered these, fill in more shadings which are prompted by your own impulses. But do not assume that the indications of the editor are the only possible ones. Sometimes the opposite dynamics are just as good and often they are even more effective. Experiment, seek, and you will find.

### Pedaling

The pedals of the piano require as much attention as the fingers and the manual mechanism. Here, indeed, we have the most fertile field and the most urgent call for originality in piano playing. While it would be misleading to assume that all the fine points of pedaling may be taught or learned, there yet remain so many "common decencies" in pedal usage, that there is absolutely no excuse for the total slovenliness which are traceable to unscientific and inertial use of the pedals. Most of the "cins against the spirit of music" are traceable to poor, inadequate, incorrect pedaling.

Harmoic pedaling implies the change of the damper pedal (or lever) if the "long tones" undergo change of harmonic. No pupil can left the intermediate stage of advancement until he has fully mastered this type of pedaling. To use this pedal requires some knowledge of harmony. Then, the ear must be employed to ascertain whether the sounds are clear or blurred. One of the most common defects in harmonic pedaling is a too rapid release and subsequent re-ward of the pedal lever, resulting in a jangling sound which is most unpleasant and disturbing. Do not run the pedal as if the piano were a sewing machine. Too rapid renewal of the damper pedal invariably results in unpleasant blurring, when there is a radical change of harmony. Rapid change of pedal is necessary only when the half-pedal is desired. But, pedal changes must invariably be noiseless.

Most of the student's shortcomings in pedaling may be laid at the door of teachers who seem "religiously" to avoid mentioning this attractive phase of piano playing or who begin to discuss it long after the necessity is apparent. As soon as a student is able to play a piece of moderate difficulty, fluently, he should be instructed in the fundamental uses of harmonic pedaling. Real tonal beauty can be traced more to clever and artistic use of the pedals than to any other single source.

Pedals should go in for independent research in this vital matter, by reading concerning the phenomena of overtones and sympathetic vibration. The introduction to the first book of Pedal Studies by Arthur Whiting contains a concise and clear statement of these tonal phenomena as applied to piano playing which is sufficient for our understanding of basic factors of piano sound production. Of pedal exercises there has been a dearth, until quite recently. The following works will furnish solid information concerning the recent uses of the pedals:

Laws of Pedaling	Tobias Matthay
Pedal Method	Borchgrave
Aesthetics of Piano Playing	Dr. Adolf Kellak
Fundamental Techniques	Mason and Matthews
Essentials of Piano Playing	
The Pedals (three parts)	Clayton Johns
The Pedals	Hugh A. Kelso
Pedal Studies proper, illustrating fundamental uses, The Pedal Book	Hans Schmidt
Great Pianists	J. F. Cooke
First Pedal Studies	Jessie Gaynor
35 Short Pedal Studies	Felix Smahl
The Piano Pedals	A. K. Virgil
Pedal Studies	Ludwig Schytte
Studies in Pedal Usage	Dr. Hugo Riemann
Op. 39 Book 5	Larivagne
School of Pedaling	Albino Gorno
Pedal Studies (2 Parts)	Arthur Whiting
Pedal Studies (2 Parts)	

The last-mentioned work, part two, is the most advanced of its kind, introducing the student into the realm of tone color and the part the pedals play in producing it in piano playing. It can be recommended most conscientiously and emphatically.

Let us now turn to the analytical side of piano study, practice and play. It is obvious that unless one can take a structure apart and understand the relation of the various parts to one another, there is little hope of putting them together intelligently. The child toys with a watch and succeeds in taking it apart; but it cannot put the parts together and make the watch run and keep time. Is this not what so often happens with most students? Music must show synthetic tendencies, else it does not "hang together." Piano playing is very analogous to the driving of many horses at the same time. One must be able to control one horse at first. Succeeding in this, it is reasonable to assume that one can then handle another.

If two horses can be controlled, the number can be steadily increased.

### Artistic Fine Points

It is not presumed that all the fine points of artistic interpretation can be grafted upon all students scientifically through scientifically sound teaching. The head alone does not make music. We employ all of our God-given faculties in the higher reaches of art. Piano playing may be very excellent in some respects and very defective in others. On the other hand, it is quite illogical to assume that a student or even an artist can possibly think of all the necessary factors of high musical expressiveness. But no one who pretenses to produce music with essential art-value can overlook the neces-

sity for building; and building is meaningless unless there be Unity, Symmetry, Contrast and Variety. Remember always, that music is the aural art. Listen to your "still, small voice" strive to make your execution tally with your intent and let your constant criterion be: "If it sounds well, it is good."

## Stop That Buzz

By Ben Venuto

It is an uncommon thing to be annoyed by some mysterious buzz or rattle when you strike certain notes of your piano; and there is nothing that is more certain to "get on one's nerves" and spoil the pleasure of the music. The cause, when discovered, is usually a mere trifle and easily remedied. The problem is how to find it.

Set to work systematically, and keep at until the trouble is remedied. First try every note on the piano, and make a note which keys are affected.

Now if you have included the bass and all remarkable habit of using the top of your piano as a shelf, remove every single thing from it. Sometimes this alone will cure the trouble, but if it fails, continue the search. Let some one strike the offending notes repeatedly while you go around the room and listen at various points, to determine if possible whether the buzz is in the piano or elsewhere in the room. If the former seems to be the case, then open up all parts of the instrument, including the bottom-board, and search for some small loose object which may have fallen into the piano, or a piece of paper, or a nail, clipping, a bit of loose binding wire. Remove all such things of this sort that you may find. Sometimes the offending object will have worked down under the keys, and it will be necessary to take out a few of them to find it.

Suppose you find nothing, however, then examine the instrument itself and see if you can find anything that is loose, broken or unglued, and if so get it set right. Some old makes of pianos that have very ornamental music-racks develop trouble in that quarter. Examine the ends of the strings near the tuning-pins. Examine the casters, and make sure that they all rest firmly on the floor, so that nothing may go to unevenness in the floor, place a thin brick under one or more where necessary to give it a firm bearing.

Suppose however, that the trouble seems to be outside the piano. Examine all bright loose objects which might possibly be made to vibrate by musical tone, beginning with those nearest the piano, and proceeding farther and farther until you find it. Here are a few of the objects open to suspicion: a photograph on a light wire easel; a glass lamp-shade; a loose pane of glass; a loose end of wire on that which hangs a picture frame; any very thin wire which remains suspended in unstable equilibrium; a pile of papers with loose edges, etc., etc. Incidentally, look under the piano. A convenient way to test a suspected object is to hold it firmly with the hand while some one plays loudly the notes which seem to be affected. If it bounces when not held, and stops when held, you have found the trouble, and the remedy is obvious.

As will readily be seen, all this demands considerable time and trouble. In order to help you get rid of the trouble, bring all the broken base, loose paper, etc., away from your piano and even from its vicinity. The dictum of William Morris is an excellent one:—"Have nothing in a room but that which you know to be useful or think to be beautiful."

## Marathon Composers'

These records are not "official" as many of the composers had assumed names under which their works were published. It is a fair estimate however of the number of compositions written by certain extremely facile writers:

Han. Paganini.....	over 3000
Franz Bahr.....	over 2000
A. Sartorio.....	over 1200
Carl Czerny.....	over 1000
George L. Spaulding.....	over 1000
S. G. Neustrom.....	over 1000
Sidney Smith.....	over 500
C. Garlett.....	over 300

The remarkable thing about many of the compositions of these writers is that while they never are great masters, they paraded a certain style which is often of unusual melodic excellence.

"Take a music bath now, or twice a week for a few seasons. You will find it is the road what a water geyser is to the body."—HOLMES.

## Music Facts for Busy Readers

Postscript: the youngest musical prodigy to appear in public was Elizabeth Randles (1806-1829). Before she was two years old she made her first appearance at the piano keyboard at a concert. She became a pet of the Royal family, and in 1808 made a professional *début* with Sir George Smart conducting. Like so many prodigies, her accomplishments in after years were inconsequential.

The first musical lending library is said to have been established in Berlin in 1783 by Johann Karl Friedrich Rehbein. Rehbein was the son of a printer who was very fond of music, his preference but who, by the death of his father, was obliged to manage a large business. He was a composer and lecturer on musical subjects, of no mean ability. When the French army entered Berlin in 1806 he lost his capital, his musical library, and had to close his printing plant.

Rosin (distilled gun tar turpentine), used on violin bows the world over, is manufactured by women workers, because the process is delicate, and the substance so inflammable that great care and accurate handling alone

Rodstein (English Ruby-stone) has been the name of several pianists of note. In addition to Anton and his brother Nicholas, there have been others not related to the foregoing—Arthur, Béryl, and Joseph. The last named, who died by suicide in 1894, was a great friend and admirer of Wagner; he was the pianist for the rehearsals of the *Ring des Nibelungen*.

Schubert was as regular in his habits of work as the most exacting member of the cabinet. His hours were from the time of his birth of four in the morning, until six o'clock in the afternoon. He rarely attended to酬劳 in the afternoon and evening. When he worked, however, he worked. Six of the songs in the *Winterreise* cycle, for instance, were written in one morning.

## The "Human Interest" Element in Teaching

By Frances Hoffman

To most students practicing is a hardship, a bit of drudgery to be done each day as quickly as possible, without much thought. The student is bored and cannot stay long at any one thing. He wants to be amused, and practicing is tedious to the young, growing mind and body. If teaching were made as interesting and entertaining as the movies, what a wonderful boost the profession would have.

We hear so much of "human interest;" and yet a little of this injected into the usual cut-and-dried lesson would go far toward making it a period of study for the young student that he would not mind.

Many teachers assume a stiff attitude toward their students, indicating little understanding and striving to gain their confidence by displaying more than the mere pedagogic interest. Teachers should play frequently for the student instead of leaving him to flounder along as best he can in a maze of mistellaneous chords and phrases.

Imagination is a great factor in the learning process; and teachers should endeavor to persuade their students to exercise this faculty by having them to put their own interpretation upon the compositions they are studying.

A visualized story in the foreground as a working basis would naturally prove an incentive to better playing.

A few suggestions which the teacher could utilize in stimulating interest in her students when interest seems to be flagging, are the following:

Give a report card to each student, marking wherein after each lesson the percentage he or she has attained. This card could be for a period of a month or several months, as the teacher sees fit.

A visiting artist offered my a pair of tickets to a recital by some well-known artist who happens to be appearing in your city. Very often these tickets may be secured from the concern whose piano is used by the artist, the tickets being given complimentary to those in the profession.

Other prizes might be a book of Piano Selections by one of the great composers; or a biographical story of one of the masters would be acceptable.

The teacher's method of determining percentage would depend upon the number of students. The one who phys with the best expression and technique, and whose work shows the most systematic and careful practice, would win the prize.

Each student will play his selection before the class at an appointed time. This could be very informal,

## The Critic in the Next Room

By H. Timerman

A good habit for the person with a tendency toward excessive practice, is to imagine that in the next room sits a critic, unfriendly but absolutely just. This helps a musician to hear his own playing as it really sounds, not as kind friends and polite acquaintances tell him that it sounds.

The student who thus trains himself to listen impartially to all that he does, will little by little learn to take account of his faults as he would those of an outsider. Gradually he will acquire the *précieuse habitude de self-criticism*; and as a result, wasted time and effort will become for him a thing of the past. So long as one is unaware of his shortcomings he cannot hope to overcome them. But once a fault is acknowledged, its elimination is only a question of time and consciousness.

When practicing, force the mind to concentrate; it is important that the mind to wander during the practice period. Perhaps you think this is not true in your case. And perhaps you are right. The chances are, however, that if you will watch closely the next time you are at work, you will find that whole groups of notes are getting past you unperceived by the censor.

Be constantly on the alert to advance appreciably every day. Remember always that study is a serious affair. Never allow yourself to relax into undivided plodding, or, what is worse, light-hearted, scatterbrained activity. The type of mind developed in music is not that of the willful, impulsive, or the hasty.

Musical demands the reasoning, constructive mind of the engineer, the bridge builder. Just as the latter is forced to test the work done under his direction and to reject what is not up to standard, so must the musician inspect with meticulous eye and ear, all that he does. When your playing is not up to your specifications, set yourself to discover the reason. Instead of telling yourself, "My tone is weak, or harsh, or lacking in musical feeling," and letting the matter go at that, say rather, "Why is my tone weak, or harsh?" Find the cause and the defect may be remedied.

It is also well to broaden one's perceptions by analyzing all the music heard. When poor playing abounds your artistic eye, do not merely exclaim, "How badly Smith plays arpeggios!" Ask, "Why does Smith play arpeggios so badly?" Then proceed to study out how he could overcome his faults. By the time the problem is solved, you will know more about music than you did before.

## Tolstoi on Universal Melody

Lyon N. Tolstoi, greatest of Russian thinkers of modern times, in his admirable essay "What is Art?" (Thomas Y. Crowell Co.) gives some highly interesting opinions upon the universality of melody.

"It is therefore impossible for modern literature to satisfy works fully satisfying the demands of universality. Such works as exist at present, to a great extent, spoilt by what is usually called 'realism,' but would be better termed 'provincialism.' In art, as in

"similar respects, the same occurs as in verbal art, and for the faults they contain, the melodies of the modern composers are amazingly empty and insignificant.

And to strengthen the impression produced by these empty melodies the new musicians pile complex modulations on to each trivial melody, not only in their own national manner, but also in the way characteristic of their own exclusive circle and particular musical school. Melody—every melody—is free, and bound up with a particular harmony, it ceases to be as accessible except to people trained to such harmony, and it becomes strange, not only to common men of one's own nationality, but to all who do not belong to the circle, whose members have accustomed themselves to certain forms of harmonization.

So that music, like poetic metres, travel in a vicious circle. Trivial and exclusive melodies, with harmonic, rhythmic, and orchestral complications, and thus become yet more exclusive, and, they are not comprehensible to the whole people but only to some people.

"In music, besides marches and dances by various composers, which satisfy the demands of universal art, one can indicate very few works of this class; Bach's famous violin *Aria*, Chopin's *Nocturne* in E-flat major, and perhaps a dozen hits (not whole pieces, but parts) Beethoven, and Chopin."



## Wake up, Miss America!

By HARRIETTE BROWER

### This is the Hour of America's Greatest Musical Opportunity. Are you making the most of it?



A young girl whom I met recently at a friend's, took me aside in the first opportunity, in order to talk about music. She said this "greatest hour of music" (so many young girls say that). She thought she had something of a voice, and had been studying singing for three years with a certain Professor, mentioning a name well known in several cities.

"But," she added, "I don't seem to get very far; my voice is small, and I can't seem to bring it along. The Professor says I must not expect it to be big yet, for I am so slight myself. I am twenty-four, and will have to make haste. No doubt he knows, for he has a large number of pupils, with a waiting list outside."

"I would like to make something of my music," she went on, "but I have never been hearing shut up in an office as I am now, with only evenings for practice. I wish I could go to New York, to a really great master, just to get his opinion of my prospects."

You see this girl dreamed she could turn her very slight knowledge of music to substantial account. Well, you will see how it turned out.

"I can take you to just such a master, a man who has the knowledge and also the courage to tell you the exact truth," I said.

She came, and I took her to the maestro, who was very kind but pitilessly honest. "You have a pretty neat voice," was his verdict, "But that is all. You have not learned how to use your voice. I do not ask who your teacher was, but he has taught you nothing. You have not even found your voice." And up to now, you have been content to work along in a single groove, just trying to sing a few little songs, yet imagining you were really learning to sing!"

It was quite true; the girl had "taken lessons" for three years, spending time and money, just to assure herself in this fashion, when she may have spent both time and money to some purpose.

#### Frightened Assessment or Serious Study—Which?

The above illustration, taken from life, can be duplicated in any teacher's experience every day. Its exact counterpart is found among piano pupils. As with the voice, so with the piano, Miss America spends her time amusing herself at the instrument. If living in a large city, she occasionally hears a great artist, she valuably admires the music he produces and calls it "wonderful." But does she ever think of what the music means, or of following out this theme or that, reasoning how they are put together, how often they appear, where their tonality, character and other marks of identification are? so that when she hears the piece again, it will seem like meeting an old friend? No, she listens with deaf ears. If such a contradiction can be imagined, Her ears have never been opened, because her mind has been asleep during her so-called musical studies.

I have in mind several such piano pupils who have applied for instruction during the last few months. Young girls in their teens or early twenties, bright in school work, no doubt standing well in their classes; but when it came to applying their mental capacity to the study of music, these normal, natural powers seemed to be in a lethargic state in which they neither hear nor see. Minds which can absorb and digest questions pertaining to history, mathematics, physics, seem comatose when taking up the subject of music, even though their possessors profess to love good music.

#### Past Asleep in a Musical Paradise

One of these girls I refer to "loves music," but was not able to play the simplest tune correctly when she came, although she had had several terms of "lessons." She had graduated from a fashionable school where she'd took expensive instruction, but did not learn anything. It was during her first season "out" that she began lessons anew. The last professor taught her harmony and scales, and thinking she was doing well with her lessons as her disposal, and possessing a so-called love for music, was so dead asleep that she did not even know how to study, or how to take her music lessons. She

*Miss Harriette Brower, who has been a frequent contributor to THE ETUDE in the past, presents a stimulating address to young students of America. Miss Brower was born in Albany, New York, and educated at the Albany Girls' Academy. Later she studied in New York with Hilda Sherman and Dr. William Meiss, and in Germany with Schenckens, Klinoworth, von Eulero and A. K. Virgil. She has written many excellent books upon music including the "Art of the Pianist," "Piano Mastery" and "Vocal Mastery."*

was tone deaf; entirely ignorant of the world of music and its interpreters whose greatest names were unknown to her, although she breathed the same air and walked the same streets as she. She never scanned the daily papers to see what pianistic lights were scheduled to appear, and when. She never looked through musical journals, or studied books on music in order to become informed concerning the latest trends. She didn't do so because she was quite satisified on these subjects. Music merely meant to her a few little tinkling tunes, the mere tickling the fingers. Should we not be anxious to arouse these young people, who occupy themselves with a little scuttering of music, to open their eyes and ears, to see and hear the beauty which lies so near—indeed all about them? We could like shouting with full voice: "Young America, Wake Up!"

We have usually felt that in most cases teachers are to blame for this state of things, and we have held the fault at their door. But the teacher is not always to blame. He cannot do everything; he cannot always be eyes and ears to the pupil; he cannot always urge her to hear this or that great artist, or provide her with tickets to the opera.

He cannot force her to subscribe to the musical journals, or see that she reads and studies the best books on music, or becomes educated in other branches of art.



MISS HARRIETTE BROWER

The pupil must feel the need of these things herself. None can do as much for you, Miss America, as you can do for yourself.

#### So wake up!

Whatever you do, don't let dormant. The world is full of music and of beauty. Awake and enjoy it. When you awake, others will follow suit. We want the whole world of youth to be awake and alive—"to be touched by the finest issues."

Yes, Miss America, you rub your eyes and ask what you can do to arouse yourself to enter and enjoy the world of music. There are a few things, simple in themselves, that you can do, which will aid in dispelling the mist that lies over your mental faculties in regard to music.

#### Ask Questions

*First:* If you are taking piano lessons, you might ask questions of your teacher, about technique, about the pieces you are studying, about interpretation, about the composer, how to analyze the piece, and so on. If he has not already taught you these things your questions will prove to him that you are a thinking being and not an automaton. If he has not done so, then the teacher is expected to pour so much instruction. Do you not think your teacher would be glad to have you show some interest in your work—and his? Lessenarchy need not be angered if the student sat like a mummy before him. "How do I know whether you understand me if you say nothing?" he would cry, in despair. And yet, as a rule, most pupils sit passive and unresponsive during the lesson period, waiting to be "taught." Why not be awake, alert, and get out of your teacher whatever he can give? You come to him because he knows more than you do. Draw on his store of knowledge and experience.

#### Read Worth While Music Books

*Second:* Another way in which you can awaken is to read books about music. Many good ones are frequently appearing. Ask your teacher for a list of those he would advise you to read. Or, if he is too busy to give you, you can do something along this line yourself. Take the initiative in your own hands, Miss America, as proof you are beginning to wake up.

Music stores generally keep the standard books on musical subjects. You may have never thought of buying one. Investigate a music store and also find what you seek at the general library. From these two sources you can soon inform yourself. Books on music will open your eyes to many things, at the same time they will prove entertaining and delightful.

*Third:* Then there is the subject of concerts. If you were a student of drawing or painting, would you not go to the art gallery or museum, to see how great masters have worked, and what they have accomplished? Yet, though you pretend to study music, you are quite ignorant of the masterpieces of musical art. How much do you know about the great symphonies or sonatas, in regard to their names, and the time in which they were created? There is a wide field for you to explore. Even a cursory glance over it will be of the greatest benefit to you.

As for the piano recital, you ought to be deeply interested in that form of art, if you are studying the instrument. But, unless you have learned to hear well, your teacher should have seen that you did—you may not get much out of the recital. A piano reading of great works by a consummate master should be a source of exquisite delight, as well as the highest incentive to greater devotion to study.

#### Attend as Many Concerts as Possible

The noted pianist and composer, Ignas Friedman, told me he considers that in training pupils the habit of attending fine concerts is even more important than the teacher, attending the best concerts is just as much a means of education in music as taking lessons of a



# The Teachers' Round Table

Conducted by N. J. COREY

*This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries.*



## Nervous Fear

"I am terribly afraid you will ask me, and several times have tried to satisfy your query, but my various teachers have always plunged me at once into music theory, scales & arpeggios, and I am lost. A few months ago I began by myself and found that I got along very well, but seemed a bit class-conscious. I am now too nervous about going to my lessons. I am also nervous about my hands. I have had no time to practice, though I know I must. I am trying to steady myself though I cannot yet seem to do so. Even though I cannot yet seem to steady myself, I have such a nervous fear in her lesson that all I can do is shake my head and say that I need more practice. This is all you know about this condition?"

D. E.

The only possible remedy I can suggest is to take your teacher into your confidence. Try and get into friendly relations with her, and mutually agree to treat the entire matter as a great joke. Agree together that it is a joke that a teacher should inspire such a feeling of awe on the part of a pupil, and that the pupil should go to her lesson with the feeling that she is going to her own hanging. That the paradoxical condition of two naturally friendly human beings, so overwhelmed in each other's presence should be a matter of fun. If you can't do this, then the habit of shivering from you broken down. When you have done this at one of the times you speak of, make light of it, induces your teacher to laugh, not at you but with you. The more you are troubled by the nervous breaks, the more appearances should your mutual mirth become. In your case let the teacher ease treating the lesson as a serious function, but the whole lesson hour should become a pure-wore of merriment. In the meantime you are in, seriousness will get you nowhere. The more you can both laugh, the greater will be your success in conquering the passages of music that bother you. The only necessary thing is to see that there is no interference in the mind that the tempo is not too fast for you, but that there is complete enjoyment in the effort you are making. I have known this experiment to be tried in a number of cases, and it never failed to work. By having a full understanding between yourselves you can easily establish the right spirit that will carry it through. Get over the feeling that you are to take your lesson on your knees, and in this your teacher must help. It will pay you both.

## Individuality

"1. What effect does playing over pieces have on students? Does this destroy their individuality?  
2. What should follow *Precursor*, *Bach's Well-Tempered Clavier*, *Op. 2*? *Chopin's Etudes*, *Op. 10*? *Op. 25*? *Op. 36*? *Op. 29*? Is it difficult to arrange the student's book?  
3. Would you consider a well-harmonized outline for pupils' daily practice, to about the second or third grade?"

I. M. E.

1. No one can gain any sort of an idea of music or its interpretation except by hearing it. Just as the most advanced students need to go and hear the recitals of the great virtuosi, in order to gain a knowledge of their conceptions of famous pieces, so beginning pupils must also hear their pieces played. Individuality is a variation from the usual. Hence it can only be developed by first learning what the usual is. Pupils cannot show individuality in connection with music concerning which they know absolutely nothing. It is part of your function to show pupils how simple should be interpreted. Music while they should also be taught to interpret music without assistance so that they develop whether they are learning it or not, memory so that they can decipher them correctly. Pupils should be taught from every standpoint. One-sidedness in studying will not do.

2. Czerny's *Opus 299* is often given too early in the period of study. Properly planned they demand a high degree of velocity, and are listed in the fourth grade. The Czerny-Liebling *Selected Studies* are what you need. The first book may be taken up with the *Student's Book*. They are progressively arranged and will therefore offer you no problems as to successive difficulty.

3. This depends on the amount of time devoted to practice. Many school children give only one hour, which in many cases hardly amounts to a half hour, so little do they apply themselves. Five minutes each for special exercises, scales and arpeggios will use up fifteen minutes. Fifteen for studies, fifteen for pieces, and fifteen for review will use up the remainder of the hour. Multiply it by two for a two hour period. Memorizing should be made a feature of the review period.

## Sympathetic Fingers

"1. How can the little finger be trained to overcome the habit of rising above the other fingers?  
2. What can be done for arms which tighten, especially in the shoulder when playing?"

"3. How can the fingers be brought in sympathy with other degrees at work?" — B. G.

1. Place the tip of the little finger against the end of the thumb, and hold them together firmly while spelling short words. Gradually increase the tempo, with the second and third fingers. Also use such passage work as the following, inventing still other forms for the same fingers, while holding first and fifth finger tips together.



2. The arms tighten because the fingers have not yet been trained to the point where they can play at the speed required of them. When the mind tries to direct them beyond the natural speed, possibly already acquired, the hands and arms begin to tighten and push in order to help, but are really doing more harm than good. A simple little finger action must be developed by technical exercises and studies in velocity forms, never exceeding the speed in which there is complete freedom of action. When the fingers are free, the arms will push and strain in order to aid the fingers in purely finger passages, where you know something is wrong. Generally the fingers are exceeding their "speed limit," speaking in terms of automotives.

3. A certain amount of mutual sympathy in finger action is perfectly natural and harmless. Meanwhile, in order to secure independence of finger action some of the simpler of the "stock" exercises may be used to a very limited extent; that is, exercises at which one or two fingers hold keys down while others play. Unless used very cautiously stiffness may result.

## Seeking Progress

"1. After four years of study I am now obliged to study without a teacher. I am just beginning Czerny's *Art of Playing* and Bach's *Inventions*. I have finished Heller's Op. 47. Will you suggest something to go with these?  
2. My best three pieces are *Blowzy* by Chaminade, *La Vieille Dame* by Schubert, and *Waltz* by von suppe. Which of Czerny's and Mendelssohn's *Studies* are for my grade?"

"3. What is the correct position of the hands?"

1. Your greatest danger in studying by yourself will be in skimming over the surface of things, and not profiting thoroughly and substantially by what you are doing. Heller's Op. 47 is in the third grade, while Czerny's Op. 740 is in the sixth, if you learn them anywhere near the prescribed tempo with simple fingers. There seems to be a discrepancy here, therefore, the progressively arranged Czerny by Liebling will be far better for you. Begin with Book II Heller's Op. 47 may be followed by the same composer's Op. 46 and 45. Bach's *Inventions* are also difficult. Each one should be practiced a great deal, slowly, and with extremely

flexible finger conditions, before trying to increase the tempo. Otherwise you will stiffen your hands, especially if you are attempting them before becoming properly prepared. I do not use Bach's *Inventions* as a means of developing finger technique, but wait until the pupil is sufficiently advanced to play them comfortably and artistically, to realize the music they contain. Otherwise Bach becomes a means to the end of studies.

2. *Picorette* is in the fourth grade. If it is difficult for you, you are not ready for the Bach *Inventions*. A few interesting pieces for you in the same grade will be—Grieg, *Album Leaf*, Op. 12; Podlaski, *Tarentelle*; Schmitt, *Petite Scene de Ballet*; Borowski, *Valentine*; Chaminade, *Scarf Dance*; Haydn, *Sonata No. 1 in G*, No. 2 in C, and No. 4 in D; Mozart, *Sonata No. 1 in G*, No. 2 in G, and No. 10 in B flat.

3. The best way to strengthen the touch is to let it grow by means of constant practice. The Mason exercises for the clavichord are excellent for strengthening the fingers. Single exercises for hand and arm increase the muscular power of those members. In correct playing the forearm, wrist and back of hand should be in nearly a straight line; the fingers rounding over at the knys. The finger tips may be held about a half inch from the keys.

## Haste Makes Waste

"1. I have many who play like she is in the sixth grade but play very slowly. How can we make them sing off my music? I can allow her a six week trial and realize she is not being paid for her trouble. Otherwise she will leave us." — W.

To push a pupil beyond what can be done will always spell ruin, or the necessity of going over the ground again. You give me help as to what your pupil has already studied, but assume you are gauging the grade in the fact that the student is now working in the sixth book of the Standard Course. Many teachers make the mistake of proceeding from one of these books to the next before mastering the ground it covers. As often stated here these books should be used as standards of progress, not as collections of all the material necessary for any given grade, but as aids to extra work depending on the ability of the student. The moment any teacher finds a pupil is experiencing difficulties in mastering the material in any book, extraneous studies should be given at once, generally a little simpler in character, until the pupil progresses sufficiently to be able to play the pieces in the given grade of the Standard Course in correct tempo, and with freedom in arm, hand, and finger clefs.

You should own a metronome. Could you not give your student the second book of the Czerny-Liebling and show her by means of the metronome how the majority of pupils do not work them up to the "required speed"? Make her realize thus that they are difficult, although you do not need to work them thru to the "required speed." If advisable you could omit the very easiest ones at the beginning. Heller's Opus 46 and 45, (opus 46 first), will also provide splendid material of a more moderate difficulty, securing the more interesting numbers and thereby avoiding them. Technical exercises should be used adapted to various hand needs that you may find. A systematic practice of scales and arpeggios should be required, under *Czerny Master's Sixty-Six Exercises* as a basis. For pieces you will find the following are useful for any grade, as they are arranged by the great pianists. Chopin, *Faure*, Op. 31, No. 2; Schumann, *Humoresque*, Op. 19; Beethoven, *Andante Celeste* from Op. 14, No. 3; Schubert, *Memento*, Op. 78; Schubert, *Impromptu*, Op. 142, No. 2. Of a more general nature, Raff, *Song of the Troubadour*; Godard, *Young Faust*; Op. 39; Godard, *Second March*; *Young March of the Dragoon*, Op. 34; Saint Saens, *Fisherman's Song*, Op. 21; Schmitz, *River*, Op. 54, No. 5. In collections, *The Young Fairies* will provide you with many interesting and delightful pieces.

## Rossini's Irrepressible Wit

By Roberto Benini

A bubbling humor, not always without a sly sting, was always ready on Rossini's nimble tongue.

At one time Liszt played one of his own "symphonic poems" for the jovial maestro. "I prefer the other," Rossini judged laconically. "Which other?" asked Liszt, interestedly. "The *Chaos from Haydn's Creation*" came the withering reply.

A amateur composer sent the manuscript of his latest composition, accompanied by a Stilton cheese. The composer hoped, of course, for a letter praising his work. What he got was, "Thanks! I like the cheese very much."

His own opera, *H'lisou Telli*, was always too long. Even in Paris it became the custom to give but one act at a time. "I hope you will not be annoyed," said the manager one morning, "but tonight we purpose performing the second act." "What, the whole of it?" came promptly sarcastic.

The art of fingerling is in utilizing the fingers to bring out the differences in the qualities of sound. There are as many different qualities of sound as there are fingers.—FRANCIS CARON.

## Where There is a Will There is a Way

TO THE EDITOR:

A number of years ago a Scotch family emigrated to New York. A son, one of the daughters in this family, was especially fond of music and very desirous of learning how to play the piano. But there was scarce with whom and music was considered an unnecessary expense.

A music teacher in the town who gave lessons on a par with regular piano teaching, but who could not find time enough for herself of practicing who would give her lessons free of charge?

With the industry born of necessity she constructed a most novel keyboard instrument, which she sold for a sum found in this pioneer home. Steel knives and forks with sharp handles for keys, and a wooden board covered with wire were their newest approach.

To the amazement and daily admiration her keyboard, using the white handle and the white wire, was able to play the piano or the chromatic keys. On this dumb keyboard she practiced the lessons assigned by the teacher and was soon a skillful player on the organ.

With such ingenuity, perseverance, and patience, it is not difficult to imagine the results, if death had not claimed her before she was twenty.

MIES JENNIE B. FRIENDS,

VERAONIA.

On March 30, 1891, the newspapers of Boston, Mass., announced that the Boston Symphony Orchestra, which had just been formed, would give a series of concerts, prices ranging from 75 cents to 25 dollars for each concert, or from 10 dollars to five dollars for season tickets. That was certainly before the high cost of living made its appearance.

## What Schumann Foresaw

In one of the last essays of Schumann there is the following statement:

"It appears as though the nations on the levels of Germany are trying to emancipate themselves from the leadership of German music . . . No one should be surprised at their wishing to have a muscle of their own."

The foregoing translation given by Ebdil Hause in his *History of Music* indicates the keen acumen of Schumann. It was Schumann who predicted that Chopin, had he lived longer, would have become the Frank musical expression of Grieg, Dvorak, Smetana and others of the world. He indeed became emancipated from the German leadership; but it will always owe an unending debt to the German masters upon whose efforts in the past all nations have sought to build.

## The Musical Scrap Book

Anything and Everything as Long as it is Instructive and Interesting

## The Famous Marches

Possibly the most famous march ever written is the *Wedding March* from the *Maidenamer Night's Dream* by Felix Mendelssohn. Like the overture to his famous work it is a splendid example of Mendelssohn's astonishing musical fertility. The overture is now nearly one hundred years old and one of the greatest examples of romantic music in all. Although written by a youth of eighteen, it is one of the great classics of the tone art. The March was not written until later but its glorious burst of exuberant harmony would make it an all-fascinating musical number even though it were not associated with the joyous occasion of marriage festivals. Mendelssohn's musical mind retained these numbers in wonderful fashion. Once when the score of his famous overture was lost in a cab in London, he told his brother, "Don't worry, I shall make another." After he had completed this innumerable work it was compared with the instrumental parts and found to be accurate to the last dot, even though Mendelssohn had made it from memory.

Why did not Mendelssohn write other famous marches? He wrote others, but none quite so good as the *Wedding March*. His *March of the High Priests* from *Alhambra* is built upon the same formal lines and is also a together beautiful work in classical march form.

The march from *Lohengrin*, which is properly a bridal march and is performed much at the beginning of the *Wedding March*, is an exquisite piece of simplicity in musical writing. Wagner's finest March however is the grand processional into the Hall of Song in *Tannhäuser*. With its wonderful orchestration and fine climaxes it never fails to capture all hearts.

Although Mendelssohn wrote his *Wedding March* at eighteen, Handel was fifty-three when he composed his oratorio *Saul* which contains many march overtures. *Dead Man* is in this Handel's march overture in his way to the altitude of some of his other works. The finest funeral marches are those of Chopin and Beethoven. The Chopin March is heard more frequently, doubtless because of its transcendent outbreak of emotional crises and its plaintive middle section.

## Musical Evenings

By Anna N. Baker

With a company of musical people there often arises the question of interesting pastimes. Try the following, the excursions of the well known musicians of all periods, may be gathered from magazines, catalogs and other sources. The pictures should be numbered. Provide each guest with pencil and paper and ask them to write in numbered order, the names of the musicians represented by the portraits. A prize may be given to the one having the most correct list.

Also guessing the names of musicians from the following list, is a pleasant diversion:

- 1.—A necessity for catching fish, a place to halo bread.
- 2.—A collection of names.
- 3.—An article of clothing, a boy's name.
- 4.—A part of the body, the letter L.
- 5.—Small particles, the perfection of beauty.
- 6.—A conveyance, to percolate, an exclamation.
- 7.—A bitter substance, a pronoun, a worthless dog, a bird note.
- 8.—A part of a house, a grown up boy.
- 9.—Food for horses, a home of wild beasts.
- 10.—A cat's song of contentment, a place where prisoners are kept.
- 11.—A plant, a measure of distance.

12.—A place of amusement, a kitchen utensil.

- 13.—A baby's egg, a negative.
- 14.—A sound of wood, a sign in music.
- 15.—A man's given name, a vessel for drinking.
- 16.—A growth on trees and stones, the sign of a cold, a Canadian game.
- 17.—An Irishman, a beverage.
- 18.—The plural of man, a small valley, a boy.
- 19.—A joker, a knot in a tree.
- 20.—A drink, in drink.
- 21.—A dragon, a piece of silverware.
- 22.—A high grade automobile.
- 23.—A shoth or covering.
- 24.—A shoth or covering.
- 25.—The first man.

## Answers

- 1.—Beethoven.
- 2.—Liszt.
- 3.—Schubert.
- 4.—Handel.
- 5.—Mozart.
- 6.—Grieg.
- 7.—Cagli-Cirel.
- 8.—Elman.
- 9.—Haydn.
- 10.—Purcell.
- 11.—Hempel.
- 12.—Chopin.
- 13.—Gounod.
- 14.—Kreisler.
- 15.—Rubinstein.
- 16.—Morozkowski.
- 17.—Janiss.
- 18.—Mendelssohn.
- 19.—Meyerbeer.
- 20.—Mussorgsky.
- 21.—Schumann.
- 22.—Wetherspoon.
- 23.—Chaliapin.
- 24.—Case.
- 25.—Adam.

## Musical Sabotage

The composer, like the dramatist, is dependent upon interpreters to complete his designs. The most notorious of these may be the case of the indifferent interpreters. It is a fact, well known to musical historians, that many performances have been deliberately and maliciously ruined by jealous rivals or offended performers. Who would listen to the high string opera singers of this age, we now hear of this all the time. Berliner stated in his defense of his rival conductors deliberately set out to spoil a performance of one of his works. In the case of Rameau, the musicians took a decided dislike to his opera and to him, and purposely played wrong notes at the premiere, causing the work to fail.

"Great men are they who see that the spiritual is stronger than any material force; that thoughts rule the world." EMERSON

## One Musical Minute with Carlyle

MUSIC is well said to be the speech of angels.

All passionate language does itself best in musical; all deep things are song.

See deepest things and you are musically, the heart of nature living everywhere music; if you can only enough hear it.

All innocent things, we may say, are melodious, naturally utter themselves in song. The meaning of song goes deep.

Music is a kind of inarticulate unfathomable speech, which leads us to the edge of the infinite, and impels us to a moment to gaze into it.

## When the Penguins Couldn't Stand Jazz

The following amusing story appeared in the *Philadelphia Record*. Anyone who has ever seen a penguin, that absurd bird, stretching about like a nonagenarian bishop, with its funny, impotent seal-like flappers, can appreciate the humor of the situation:

"When Shackleton was encamped in the Arctic he set out on the snow a phonograph. A great herd of penguins were attracted by the music, and gradually got closer and closer to the instrument. But when it began to play 'Wake Me Around,' Willie, Waltz Me Around,' the entire herd turned about and waddled off, uttering sounds of contempt. Their taste was for classical music."

"A man should hear a little music, read a day of his life in a day that worldly cares may not obtrude the sense of the beautiful, which God implanted in the human soul."—GOETHE.

## How Offenbach Got Back at Wagner

WAGNER was in one time very anxious to get into the good graces of the popular and rich Offenbach. Offenbach, however, showed no regard for Wagner. He ridiculed both the score of *Rienzi*, the comic opera composed by Wagner, back. "Dear Wagner," said Wagner, "Your music is trash, stick to poetry." This made Wagner terribly angry and prompted him to publish his famous attack upon the Jews. When he got his completed piano score of *Rienzi* he said to his friend, Offenbach, who was nothing if not friendly, "Offenbach, replied, "Dear Wagner: Your brochure is trash, stick to music."

"Lighter" more  
The minutes edged with music."—TENISON.

## Never Again

To the young agents for a book and music publisher, home agent, or the set of books, writers, I was aware I had shown my mind, and that I was not the sort of kindly, blunt character for the set of kindly, blunt characters that I was. This was the determining factor in my great reluctance in answering that I was still alive, and that the books arrived about. It was I who sent the books, which one hundred thousand worth of books which I wanted, and the pieces that I didn't want. On the pieces that I didn't want, I paid, but not the articles that I wanted. The letters and the articles were not one-half as good as the ones I had sent, and the price was for years, for with two dollars a copy, my profit is barely, but the father of these books, Mr. Tenison, induced me to send the books back. And when I got a copy to pay no attention to the threatening letter, he asked me to return the books. Why should I return the books, when I had sent them away?

Tell the readers of *THE ETUDE* to be just whether it is the whole thing that is not right when an agent is not. The author of books, and good books, too, with many others, when he sends them over there, to show him the door, I am going

## AT DUSK

To be played in a lifting manner; not like a dance, but delicately and in the style of a reverie. Grade 4.

Moderato M.M. 4=112

The sheet music consists of ten staves of musical notation for piano, arranged in two systems of five staves each. The notation is in common time (indicated by '4=112') and uses various clefs (G, C, F) and key signatures. The first staff begins with a dynamic of *f*. The second staff starts with *dim.* (diminuendo). The third staff begins with *rall.* (rallentando). The fourth staff starts with *poco rit.* (poco ritardo). The fifth staff begins with *a tempo*. The sixth staff begins with *a tempo*. The seventh staff begins with *poco rall.* (poco rallentando). The eighth staff begins with *a tempo*. The ninth staff begins with *mf* (mezzo-forte) and *marcato*. The tenth staff begins with *animato*. The eleventh staff begins with *mf* (mezzo-forte) and *marcato*. The twelfth staff begins with *marcato*. The thirteenth staff begins with *f*. The fourteenth staff begins with *rit.* (ritardo). The fifteenth staff concludes with *D.S.* (Dove Siamo).

# LA RETTA

## SERENADE ESPAGNOL

In the Spanish-American style, popularized by the famous *La Frontera*. Play rather lazily and in flexible tempo. Grade 3½

THOMAS BRUCE

Moderato

The sheet music consists of ten staves of musical notation. The top two staves are for the piano, with the right hand in treble clef and the left hand in bass clef. The bottom eight staves are for the violin, with the first six in treble clef and the last two in bass clef. The music is in 2/4 time throughout. The piano part features rhythmic patterns of eighth and sixteenth notes, with dynamic markings like *f*, *p*, and *cresc.*. The violin part includes various弓形 (bowing) and *trill* markings. Measure numbers 1 and 12 are indicated above the piano staves. The piece concludes with a *Fine* at the end of the eighth staff. A section labeled "TRIO" begins on the ninth staff, marked with *B.B.* (Bassoon Bass). The piano part continues in the background during the trio section.

3

12 D.C.

## FLEUR-DE-LIS VALSE

W. BERWALD

A useful study in tone production, with melodies in either hand, and contrasting major and minor tonality. Grade 2½.

Moderato M.M.  $\text{♩} = 54$ 

1

2

3

4

5

6

7

8

9

10 D.C.

Broadly melodic; to be played strictly  
legato, in an organlike manner, Grade 4.

*Con moto M.M. d=108*

*marcato il melodia*

# MELODY OF PEACE

ROMANCE

WALLACE A. JOHNSON, Op.52

Broadly melodic; to be played strictly  
legato, in an organlike manner, Grade 4.

*Con moto M.M. d=108*

*marcato il melodia*

*cantabile mp*

*tempo*

*Piu lento*

*Tempo I.*

*Piu mosso*

*accel.*

*Largamente*

*TRIO*

*p con espressione*

*il. atempo*

*ff rit.*

*Misstoso atempo*

*Prestissimo*

*rall. mp mf pp*

*D.C.*

## MERRY BROOK

The melody, changing from hand to hand, must be brought out firmly and connectedly. Grade 2.

*Allegretto* N.M.  $\text{♩} = 144$

ANNA PRISCILLA RISHER

*Allegretto* N.M.  $\text{♩} = 144$

*cresc.*

*decresc.*

*dim.*

*a tempo*

*mp*

*dim. et rit.*

*cresc.*

*a tempo*

*dim. et rit.*

*cresc.*

VIENNA WALTZ  
VALSE VIENNOISE  
SECONDO

LUDWIG SCHYTTE, Op. 121, No. 1

A clever imitation of the Viennese waltz style, as popularized by Strauss, and earlier by Lanner, Labitzky and others.

Tempo di Valse M.M. = 54

VIENNA WALTZ  
VALSE VIENNOISE  
PRIMO

LUDWIG SCHYTTE, Op. 121, No. 1

Tempo di Valse M.M.  $\omega=54$ 

Tempo di Valse M.M.  $\omega=54$

*dolce*

*p scherzando*

*Cresc.*

*riten.*

*trill.*

*FINE*

Musical score for 'Hobgoblins' Op. 95, No. 4, Secondo section. The score consists of four staves of music for piano. The key signature is B-flat major (two flats). The tempo is indicated as *f* *tempo*. The dynamic is *D.S.* (Dolce Soggiorno). The music features various chords and rhythmic patterns, with some notes tied over between measures.

### HOBGOBLINS SECONDO

FREDERICK A. WILLIAMS, Op. 95, No. 4

A good Hallow E'en piece, characteristic and with a touch of humor

Rather slow and mysterious M.M. = 88.

Musical score for 'Hobgoblins' Op. 95, No. 4, Secondo section. The score consists of four staves of music for piano. The key signature is G major (no sharps or flats). The tempo is indicated as *Rit.* (ritardando). The dynamic is *pp* (pianissimo). The music features complex rhythmic patterns and dynamics, including *p*, *cresc.*, *pp*, *slower*, and *Fine*.

## PRIMO

8

8

8

8

rit.

tempo

D.S.

## HOBGOBLINS

PRIMO

FREDERICK A. WILLIAMS, Op. 95, No. 4.

Rather slow and mysterious M.M. = 88

*pp*

*mp*

*poco rit. mp a tempo*

*cresc.*

*p*

*cresc.*

*ff*

*dim.*

*p*

*poco rit.*

*D.C.*

## REVOLUTIONARY MARCH

"After enduring much oppression with great patience, the soul of man at length revolts with a zeal approaching religious frenzy."  
 To be played in a dignified and sonorous manner, Grade 5.

With lofty purpose M.M.  $\text{♩} = 112$ 

ARCHIE A. MUMMA

With lofty purpose M.M.  $\text{♩} = 112$

*every rhythmically*

*dim.*

*increase*

*p*

*f*

*ff*

*ff*

*ret.*

*with great power and fervor*

*ret.*

*well marked*

*ret.*

*retard.*

*Ped. sim.*

*ret.*

*retard.*

The Etude consists of three staves of musical notation. The first staff uses treble and bass clefs, the second staff uses a treble clef, and the third staff uses a bass clef. The music includes dynamic markings such as  $f$ ,  $p$ ,  $mp$ , and  $ff$ . Performance instructions include "in time", "increase", "vibrato", and "animated". The key signature changes between staves.

## FAIREST ONE

WALTER ROLFE

A graceful waltz movement in modern style exemplifying a popular syncopated rhythm. Play rather slowly. Grade 3½.

Lento con tenerezza M.M.  $\text{♩} = 50$ Tempo di Valse Lente M.M.  $\text{♩} = 58$ 

The music is divided into two sections: "Lento con tenerezza" (measures 1-12) and "Tempo di Valse Lente" (measures 13-24). The piano part features multiple staves with various dynamics and performance instructions like "rallentando", "cresc.", "dim.", and "D.C.". The piece concludes with a "Fine" at measure 24.

# THE BROOK

## AU RUISSÉAU

GÉNARI KARGANOFF, Op. 25, No. 6

In delicate atmospheric style. To be played with automatic precision and with accurate pedalling. A very slight pressure upon the upper right hand tones will serve to bring out the melody.

Molto animato M.M. ♩ = 84

The music is composed for a single performer on a grand piano. It features ten staves of musical notation, each with a treble clef and a key signature of one sharp (F#). The tempo is marked as Molto animato with a time signature of  $\frac{2}{4}$  (indicated by a '♩'). The dynamics throughout the piece are primarily piano (p), though there are occasional forte (ff) and pianissimo (pp) markings. The music is divided into sections by vertical bar lines and includes various performance instructions such as 'Ped. simile' (pedal similar) and 'arpeggi' (arpeggi). The notation includes a variety of note values, including eighth and sixteenth notes, and rests. Fingerings are indicated above the notes in some places, particularly in the upper staves. The overall style is described as 'in delicate atmospheric style' and 'To be played with automatic precision and with accurate pedalling'. A specific instruction is given to apply 'a very slight pressure upon the upper right hand tones will serve to bring out the melody.'

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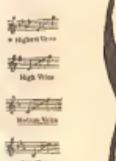
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JAMES G.  
MACDERMIDSACRAMENT  
A Love Song

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## INSTRUMENTAL.

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8:00	1	My Sweet Tennessee (Kalmar-Ruby)	Fox Trot	Isham Jones' Orchestra
8:00	1			Isham Jones' Orchestra

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<p><b>2334</b> 1958 Mar Mon</p>	<p><b>IN A CLEAR</b></p> <p>in My Lips, Cause (Fisher) Contralto and Tenor Emily Earle and James Conradi Dream of Your Smile (Conrad) Baritone</p>
<p><b>2335</b> 1958 Mar Mon</p>	<p><b>I Ain't Nobody's Darlin'</b> (Hughes-King) It Must Be Someone Like You (Street-Straight- Barney) Tenor Jerry Jeff Walker</p>
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9, B. B. C. Co., pg 5

**S W I C K**  
AND  
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THE joy and glad tidings of Christmas are best retold each year with song. The Chorister and Church Soloist will here find many suggestions for their important part of Christmas Services

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15586 Calm on the Listening	Little	10
15754 Calm on the Listening	Bethel	15
15755 Calm on the Listening	Bethel	15
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## DANCE OF THE GNOMES

A characteristic little processional march movement. To be played steadily and in a jaunty manner. Grade  $\frac{2}{4}$

PAUL AMBROSE

Allegretto M.M. = 108

**IN DREAM LAND**

A graceful drawing-room piece, exemplifying the device of a melody and accompanying part in the same hand, and also a melody accompanied by a trill. Grade 4.

**Andante grazioso**

F. J. McDONOUGH

Sheet music for piano, featuring two staves (treble and bass) in 3/8 time, key signature of four flats. The music consists of ten staves of musical notation, each starting with a measure number (8, 13, 18, 23, 28, 33, 38, 43, 48, 53). The notation includes various note values (eighth and sixteenth notes), rests, and dynamic markings like 'p' (piano) and 'pianissimo'. Measure 18 contains the instruction 'Pianissimo'.

## FRAGMENT FROM THE "EMPEROR" CONCERTO

L. van BEETHOVEN

Transcribed by M. MOSZKOWSKI

The splendid 5th Concerto of Beethoven is too difficult for any but finished artists, but this exquisite fragment from the slow movement as transcribed by Moszkowski makes a charming solo number. Grade 5.

Adagio un poco moto M.M. = 63

Sheet music for piano solo, fragment from Beethoven's "Emperor" Concerto, Adagio un poco moto, M.M. = 63. The music is in G major, 2/4 time. It consists of eight staves of musical notation with various dynamics and performance instructions. The dynamics include *pp*, *ppp*, *dim.*, *quasi pizz.*, *cresc.*, *dimissi*, *dolce cantando*, and *poco cresc.*. The performance instructions include *espressivo*, *adagio*, and *molto adagio*.

cresc.

dimin.

8

poco ritard

Showy and brilliant, but lying  
well under the hands. Grade 4.

**Allegretto** M.M. = 108

## GAY AND GRACEFUL POLKA BRILLANTE

RICHARD FERBER

Tempo di Polka

poco rit.

Fine

cresc.

D.S.

TRIO

mf

leggiero

cresc.

D.S.

sempre cresc.

f

\* From here go back to  $\frac{2}{4}$  and play to *Fine*, then play *Trio*.

## VALSE INTERMEZZO

All in the singing style, with broad phrases, and bowing well-sustained.

Andante cantabile M.M.  $\text{♩} = 72$

WALTER LEWIS

Violin

Piano

Tempo di Valse M.M.  $\text{♩} = 76$

THE ETUDE

NOVEMBER 1921 Page 741

Sul G and D.

f

ff

D.C. False al.

Gt: Full, Sw. coupled  
 Registration: Sw: 8 & 4 ft, with Oboe  
 Ch: 8 & 4 ft, Sw. coupled  
 Ped: Full, coupled to Gt. & Sw.

Arranged by H. J. STEWART

A new and masterly transcription of the march movement from the well-known *Capriccio Brillante*.HERO'S MARCH  
from Op. 22

F. MENDELSSOHN

Marziale M.M. = 108

Manual { Gt. ff.

Pedal {

Reduce Gt. {

Gt. to Ped. off { Sw. { Gt. ff.

Gt. to Ped. {

Gt. ff. { Gt. ff. { Gt. ff.

Gt. ff. { Gt. ff. { Gt. ff.

Full ff. { Gt. ff. { Gt. ff.

Sw. { Gt. ff. { Gt. ff.

Gt. to Ped. off {

Musical score for orchestra and piano, featuring ten staves of music. The score includes parts for Gt. (Guitar), Ch. Clar. (Chorus Clarinet), Sw. (Swell), Gt. to Ped. (Guitar to Pedal), Gt. to Ped. off (Guitar to Pedal off), Gt. & ft. (Guitar and Forte), Gt. to Ped. (Guitar to Pedal), Ch. (Chorus), Sw. (Swell), D.C. (Da Capo), Gt. (Guitar), and Gt. to Ped. (Guitar to Pedal). The score consists of ten staves of music, with the first staff ending in a forte dynamic and the last staff ending in a da capo instruction.

A Triplet by  
CYRIL EMRA

One of the last songs of a most gifted woman composer.

Music by  
LIZA LEHMANN

# IN SOME SUBLIMER STAR

**Slowly**

If I were what I would be, and you were what you are,  
Then life were all it should be, If I were what I would be, O love, how sweet life could be, In  
some subli - mer star, if I were what I would be, and you were what you are.  
colla voce rall. cresc.  
If I were what I would be, and you were what you are.

## NUTHIN' BUT YOU

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ROY K. MOULTON

This characteristic number may be used also as a "musical recitation." If desired, the music of the first twelve measures may be used for the second verse.

JESSIE L. PEASE

Mournfully

"Can't read nuth-in', Can't write nuth-in', Can's sing nuth-in', That's true!  
Can't hear nuth-in', Can't see nuth-in'  
Can't think nuth-in' but you! Don't drink nuth-in', Don't eat nuth-in', Don't find nuth-in' to do,  
rall. pp in time mp ril.

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*pp*      *pp*      *espress*

Don't know nuth-in', Don't dream nuth-in', Don't love nuth-in'-but you! Friends ain't nuth-in', Cash ain't nuth-in'

*p*      *pp*      *rall.*      *pp*      *f*

slower

*pp*      *espress*

Life ain't nuth-in'-that's true! Time ain't nuth-in', World ain't nuth-in', There ain't nuth-in-but you!

*mf*      *rall.*      *p*      *rall.*      *ppp*

**KEEPING TIME**  
MARCH

In the style of a processional or indoor march. A good little recital number. Grade 2.

ADAM GEIBEL

Tempo di Marcia M.M. = 116

*mp*

A

B

C

TRIO

*Fine*      *mf*      *mp*

*marcato*

*mp*      *mf*      *mp*      *mf*      *D.C.*

FREDERICK H. MARTENS

A very pretty sentiment with a sympathetic musical setting in modern declamatory style.

R. S. STOUGHTON

Moderato

*mf*

The musical score consists of eight staves of music for voice and piano. The vocal line is in soprano range, and the piano accompaniment features a variety of textures, including eighth-note chords and melodic lines. The lyrics are integrated into the music, appearing above the vocal line in some staves. The score includes dynamic markings like *mf*, *p*, *tempo*, and *rall.* The key signature changes between staves, and the time signature is mostly common time.

There is a road that  
There is a road that

lov - ers know.  
lov - ers know.

And on - ly they;  
And on - ly they;

A road where ros - es ev - er grow  
Where blossoms sweet and leav - ing tree

A long the way,  
Ever mod and sway,

Where sun-beams play and breez - es blow,  
And songs of birds in ec - stasy

And springtime sets the

heart a-glow,  
There is a road that lov - ers know,

And on - ly they,

*colla voce*

Tell of the joys of Ar - oady.  
There is a road that

lov - ers know,  
And on - ly they!

## Why I Left My Teacher

By S. M. C.

FOLLOWING are some of the reasons given by different pupils for changing teachers:

"She would be going out to visit when I came for my lesson."

"His talk to the telephone were so frequent that I lost half of my lesson."

"She gave me so many pieces that I could not learn at all."

"He was too cross."

"She cut my lesson down to about fifteen minutes."

"He used slang and vulgar language."

"She gave me pieces far in advance of my grade."

"He never gave me any pieces, although I took lessons over a year."

"She did not teach me how to count."

"He kept me too long on the same pieces."

"She did not teach me any scales and gave me a new piece at every lesson."

"My teacher died." (Let us hope it was not on your account.)

## "The Steel Master's Extravagance"

There was one sunny day in Bethlehem when Charles Schwab came down the gravel path bowing and shaking hands with his fellow villagers. That was during the Bach Festival and all the world had journeyed to the little community to hear its songs.

He is a large man, with a frank face and a sincerity which is unmistakable. He sat back in his chair, in the magnificent headquarters of the steel industry, a figure of international dominance and said, "Yes, in business I might be accused of having one extravagance. That extravagance is music. Wherever I have anything to do with a factory I say, 'Now, how can I give these workers some music? We have bands and choruses and concerts for our people. There are many many-day concerts, and we are always collecting the whole force together for some kind of a general chorus or concert. Many employers adopted music as a war-time measure, but it's an all-year practice with me.'

"Why should I be that way? Just because I like music is no reason why I should force my tastes on my workers. But see, I'm not forcing it; indeed not. If we took away the music now, I don't know what they would do. You ought to see how proud the men are of their hand. Whenever there are any local parades or civic demonstrations, the steel boys put out their chests when the band marches by, and say, 'That's our fellow.' But it's more than just pride that makes the music a factor."

"Here's what it is—sentiment. Business and sentiment, who says they don't mix? Why, I'll tell you, eliminate sentiment from business and you erase my name from history. Once a year there's a dinner of the old members of the Carnegie farm (of which we are the descendants). We get together and tell stories and compare adventures. Do you imagine that dinner will ever pass out of existence while we're living? No, there's sentiment there we must keep alive."

## A Few Don'ts for Parents

By Ira M. Brown

sometimes allowing the pupil to play an entire piece without stopping for criticism. She thus gives the pupil a chance to show what he can do. One of the greatest assets of the celebrated Clara Schumann was her ability to listen silently and attentively to the efforts of the pupil.

Don't think that, while the teacher insists on the pupil studying on a piece till it is well mastered, he must look at nothing else. Encourage him to play the hymns etc. In this way you can add much to his interest in his work and to the success of what the teacher is trying to do for him.

Don't think the teacher is wrong in

not becoming discouraged because your daughter is kept many weeks on a piece. If it is worth anything as music, it will take time to master it.

# IVERS & POND PIANOS



## Multum in Parvo

How small is it safe, how small is it possible to go, and still retain the advantages of grand tone, touch and graceful lines, failing which an upright would be preferable?

The fine five-foot Colonial design Grand shown above, is the *Ivers & Pond* answer to the question on so many buyers' lips. In every detail of workmanship and material it expresses our inalterable policy, "but one quality—the best." A paper pattern showing how little floor space it requires mailed on request.

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are now used in over 500 leading educational institutions and nearly 70,000 homes. Wherever in the United States we have no dealer who sells them, we can arrange to ship direct from factory on advantageous terms.

A new catalog and letter with valuable information mailed on request. Liberal allowance for old pianos in exchange. Easy payment plan. Write us to-day.

## Ivers & Pond Piano Company

141 Boylston Street  
BOSTON, MASS.

# Department for Voice and Vocal Teachers

Edited by the Well-Known Voice Teacher

KARLETON HACKETT

"Thank You for Your Most Sweet Voices"—SHAKESPEARE

## The Voice a Wind Instrument

By Karleton Hackett

**T**he voice is a wind instrument. While there is unending dispute as to precisely what kind of a wind instrument there is, and always has been, practical unanimity as to the essential fact. But a discouragingly large proportion of young students do not succeed in getting a good working comprehension of what this means. Unless the student understands the action of the breath in singing he will never gain skill. It will always be a matter of luck. At times things may go pretty well, at others they will not go at all; yet he will never know what is the master.

### Singing a Natural Process

It is necessary at all times to hold firmly to the main fact, that singing is a natural process, the use of a part of our physical make-up to do a thing for which nature constructed it. Everybody agrees to this; everybody talks it and writes it; and yet pretty nearly every young student and a vast number of old ones seem to be reminded of it every time they forget. The easiest thing in the world is to have good principles; and the hardest thing in the world is to live up to them.

A principle is a natural act, to gain skill at it we must learn to understand the laws of nature that apply to singing. The fundamental fact is that the tone is produced by the outflowing of the breath. This is the physical fact about which there is no possible question; and it must be kept in mind at all times as the basis of all vocal study.

All young students tend to fall into one or two errors. Most of them have a fear that the breath will come out too rapidly, so they grip the muscles which control the action of the breathing apparatus and hold back the breath. This brings rigidity into the entire vocal mechanism, prevents the natural flow of the breath, makes the singing labored; and under such conditions anything like a good tone is out of the question. The other common error is the notion that the breath will not come out of itself, but must be pushed with the breathing muscles. This also brings rigidity into the mechanism, forces the throat hard, constricts everything into too hard, constricts everything and makes a free tone an impossibility.

### Free Tone

When the breath is held back too much the tone is weak, unsteady and without quality; when the breath is sent out with too much force the tone becomes harsh, develops a tremolo and the throat quickly grows tired. The voice on which free tone depends is something which can be practically experiment, an attempt to do so that the breath is neither pressed nor forced but permitted to flow freely forth. Under such conditions the same of congestion in the throat is removed, the passages open, the breath flows freely, setting the vocal chords in vibration and passing into the resonance chambers where it is intensified as the ear recognizes as the singing note.

It is easy to understand how the young student might fear that his breath would

come out too rapidly unless he takes care to hold it back and govern its flow. The difference here is that he gains the impression that the free outflow of the breath is not something for which nature has provided, but a thing which must be artificially learned and controlled by conscious effort of the muscles. It all comes back to a failure, on the part of the student, to grasp the first principle, that singing is a natural act, a thing for which nature has constructed the vocal apparatus, and that like all of nature's laws it is simple and inevitable once the principle is understood.

While the speaking voice is not exactly like the singing voice the mechanism is the same and the main action is identical. When we speak we set the vocal apparatus in vibration by the use of the breath, which is precisely what we do when we sing. How much conscious effort do you have to make with the breathing muscles when you speak, in order to prevent the breath from rushing out in one blast on the first word and leaving your speechless? The answer is that you have never made any such effort because you found there was not the slightest need for it. Yet when the young student wishes to sing a simple impulsive, in an amateurish manner of course, it is given to him with the breathing muscles to "control" the breath; as he learns it, for fear that it will all run out on the first tone and leave him stranded. Then his tone is necessarily produced with great physical effort, because of this intense strain on the muscles, and of what the breath would do if he should ease up and let it flow naturally he has no idea, because he will not ease up and see. Under such conditions he gets no use of his breath, but merely a heavy grip on the breathing muscles which prevents the tone.

Such a person has no conception of the action of the breath and consequently no notion of breath control. For the action of the breath in singing is a free outflowing from the lungs, through the throat and into the resonance chambers where the tone is concentrated. Breath control is learning to govern this outflow; but it is impossible to govern the outflow which is not there. The whole thing has been suggestion at the very source and nothing understandable can be accomplished until this tension has been eased up and a free flow established.

It is more difficult to understand the error into which others fall, that the breath will not come out naturally but must have some force applied from the breathing muscles to send it forth. If there is one thing we know it is that every breath we take into us must come out again, and in a very short space, only a few seconds, or we shall die. After you have filled your lungs with air, to do that, is come out again. To save your voice you could keep the breath in your lungs but a comparatively few seconds. All of us know that. Yet with this primary fact of human life in our innocent consciousness we find many young students exhaling the breath

by heavy muscular pressure, fearing that otherwise it will not come out. It seems that the singer falls into self-sufficient conceit; but that is not doing any straining on the breathing muscles and forcing the tone to compel the breath to do something most awfully that nature would do for them if only they would give her a chance.

### The Grip on the Breathing Muscles

However, those unfortunate who force the breath out are the minority and most of the studio troubles come from those who do not ease up on the grip on the breathing muscles for fear the breath will come out too fast. This is the main difficulty the teacher has to contend with, the unwillingness of students to use the breath freely enough. They cannot seem to understand that the voice is a wind instrument and that the tone is made by breathing out the breath. They realize that if one wishes to play the flute, or any of the wind instruments, he must learn how to blow it into it to get the breath going properly and keep it going. But they cannot comprehend that the human voice is made by the breath, and that they must know how to breathe it out and keep it going if they wish to make

One disgruntled voice teacher used to say: "The master with the breath is that it costs nothing, consequently they think it is not worth using. If I were to advertise 'spectacular' Indian breath at ten dollars plain American breath, furnished free, they will not pay any attention to."

There is a lot of truth in this plaint.

### A Hopeless Tension

Other teachers there are who have noticed the almost hopeless condition of tension into which many voice students get themselves in their efforts to "control" the breath by muscular energy, before they have any conception of the natural laws of breath action. They have seen so many of the evil that come from this misdirected muscular energy that they leap to the other extreme and pay no attention to the breath, in the hope that nature will take care of it without any thought on the part of the singer. This is somewhat like the ostrich, who, so the story goes, used to say, "Hurry, his head in the sand when he sees an enemy approaching. You cannot conquer difficulties merely by laying your head in the sand and not looking at them. Somehow and sometime you must grapple with them and learn their secrets or give over the hope of ever winning the mastery over them."

The theory of singing is very simple action of respiration is drawn in and forms the natural bed of rest and support for the column of air which produces the tone. Then, in response to the act of your will, whereby you will to sing a tone, this current

gized column of air sets the vocal cords in vibration and in a steady stream flows through the throat and up into the resonance chambers of the head. Establishing this coordination of all the parts of the vocal mechanism whereby a pure, free tone is produced, is called "voice placing."

But while the theory of singing is simple, the actual practice is complicated by every conceivable human error as to the goal to be attained and the means for accomplishing the desired result. The main enemy is rest, as in every other human endeavor. The muscles which govern the action of the diaphragm are very highly organized in the nervous system. It is to this that they owe the exactness and vigor of their response to the impulse of the will. It is also because of this that they become so stiff and inflexible the instant there is any mental confusion. The intimacy of the relation between the mind and the breathing apparatus is one of the fundamental facts which must be understood by those who wish to sing.

Free tone depends on a free emission of the breath. But this is an impossibility when there is doubt or fear in the mind. This state of fear automatically stiffens the muscles which govern the breathing apparatus so that they cannot act normally. The young student fears to let the breath flow out freely lest it should come out too fast and he lose control of it. Consequently, he begins to sing in a state of tension and anxiety as renders a pure tone out of the question.

Here we should be in a hopeless impasse were it not for the persistence with which nature tries to do the normal thing, even under most unfavorable conditions, and also to the fact that we have brains whereby we can learn what we are to do and have the courage to try when we think we see the way. If a student discovers that he is holding back his breath by too great a tension on the breathing muscles, he can get rid of it by an act of will, ease up on this tension. The instant he relaxes this rigidity of the muscles, so that they return to their natural condition of elasticity, the breath begins to flow out in response to natural law, and he feels more comfortable. The rigidity of the elasticity of the breathing muscles is absolutely under the student's control if he have the courage to try. The breath will come out of his lungs unless he holds it back. This is a fact in nature. As has been said before, the breath must come out. Perhaps at first it may come out in a rather feeble way, but when we start to move the student can get it going. Once the breath flows out freely, a beginning has been made and there is a chance that the student will catch the idea so that he will start with more confidence.

All breath control, which means the regulation of the outflow of the breath, depends on establishing this outflow. Until the student has grasped this principle he will







*As a means of contributing to the development of interest in opera, for many years Mr. James Francis Cuthbert, editor of "The Etude," has prepared, periodically, programs of some of the greatest pieces in Philadelphia by The Metropolitan Opera Company of New York. These have been reprinted extensively in programs and periodicals at home and abroad. We are glad to offer our readers now a series of such programs, so far as space permits, of the popular operas, these historical and interpretive notes on several of them will be reproduced in "The Etude." The opera stories here given were written by Edward Ellsworth Fletcher, assistant editor.*

### Three Notable Works

*Capricciosa Rusticana* has been given so frequently in conjunction with *I Pagliacci* that it seems a little odd to operate to have it associated with two more recent works.

Of the group given this evening, the most recent is *Il Segreto di Susanna*, first given in Munich under the title *Suonens Geheimniss*, in 1909. It was first given at the Metropolitan Opera House, New York, by the Chicago Opera Company, in 1911. Ermanno Wolf-Ferrari, born in Venice, January 12, 1876, is the son of a famous German painter, August Wolf. His mother was Italian. At first he was self-taught; later he became the pupil for two years of the famous Rheinberger in Munich. Most of his works, with the exception of *The Jewels of the Madonna* and his remarkable oratorio, *In Flanders' Fields*, are of a delightful and spontaneously lighter character. In fact, they may be classed with the *Italian operas buffa*. One distinguishing feature of his works is that he has employed the least possible artistic means to secure the greatest possible effects. His orchestra for his lighter works scarcely exceeds that employed by Mozart. His melodies are exquisite and his finish is so smooth that his works are always a delight to music-lovers. He has written at least eight works for the stage, three of which, *Secrets of Suzanne*, *Le Donne Curiose*, *The Jewels of the Madonna*, are among the finest contributions to the operatic stage of our time.

Franco Leoni, the composer of *L'Oracolo*, was born at Milan, October 24, 1864. He was a pupil of Donizetti and Ponchielli, at the Milan Conservatory. In 1882 he removed to London and has since lived in the British metropolis. Of course, he has composed operas, only one has his four best-known operas, only one has proven a very great success—*L'Oracolo*,

*Capricciosa Rusticana* "Il Segreto di Susanna" and "L'Oracolo".

The Stories of "Capricciosa Rusticana" in one act.

The tragedy of "Capricciosa Rusticana" is one of Stellini life, in one act. A Sicilian village girl, who chafes for a better fortune, steals from her former sweetheart, her master, a soldier, returning from war, and steals his money. She then goes to a Lombard town, where she becomes the wife of a man who provides revenue—a casketseller. She continues to flaunt about to her former sweetheart, her master, who is now a soldier in the church, shouting a final Eustachio! Il Segreto di Susanna ends in a scene of mutual happiness. The audience leads to the death of the girl, who, in her last moments, reveals her secret. (One Act Comedy of 30 Strokes.)

*Il Segreto di Susanna* is a secret. This secret is to impinge upon the minds of the audience, so that they may be induced to follow the story of the girl, who steals from her sweetheart, and then disappears. Suzanne indulging

tearful tears about the house she left behind, "Break up in spite."

Surprisingly, he is gay, and the girl, who steals from her sweetheart, and disappears, is named because of the

"Segreto" of the *Clown's Wife*. Who? Who?

Brigitte, owner of the *Clown's Wife*, *Il Segreto di Susanna*, *Il Segreto di Susanna*, *Il Segreto di Susanna*.

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# Department for Organists

Edited by Well-Known Specialists

*"The eloquent organ waits for the master to waken the spirit."—DOLE*

## Why One Choral Conductor Succeeds While Another Fails

By Clifford Higgin

ALTHOUGH a conductor may be skilled and accomplished in the technic of choral conducting, he will never be really successful unless he possesses in a marked degree the gifts of interpretation and temperament. I label them gifts because they are the products of genius. The man of genius creates; the ordinary man imitates. At one of the English festivals, Schubert's *Serenade*, for alto solo and female chorus, was the test.

Several choirs had already sung and yet no great impression had been made. Presently a choir stepped on the stage followed by a youthful looking conductor, and immediately the opening bars commenced there was a direct change in the whole atmosphere of the place. The audience were spellbound, the judges leaned over their desks, holding their hands to their ears as if to catch the strains of the chorus emanating in the distance. The voices came nearer and nearer with fairy-like tread until they reached the east; then grew fainter and fainter as they departed, until it seemed as if they were miles away in some secluded vale.

Murmurs of astonishment went through the building. One conductor who was seated near his choir said: "That's the idea, we've never sung it like that. Remember, when you go on that's the way to sing it." It is needless to say that the imitation was not successful. The man of genius conceives and creates; the ordinary man follows and imitates.

### Originality and Temperament

In first-class competition work the music is almost invariably the man's little known and the conductor has no power to follow, but most rely entirely upon his own conception and musical temperament. In some cases pieces are chosen with no printed marks of expression or guide to tempo, and special marks are given to the conductor for his skill of interpretation.

A really successful conductor is musically well balanced; that is, he realizes the right atmosphere in every piece. He knows when volume adds to the true painting of his picture; he is equally alert to the fine and delicate pianissimo tints and shadings. He can bring life and vitality out of apparent dry bones and call order out of chaos. The great gift of an interpretative temperament is an invaluable possession.

### Emotion

Music is said to be the language of the emotions. To get at the root of emotion is a somewhat complicated and difficult task; yet, speaking physically, when a person experiences emotion there is a quickening or slackening of the blood as

it rushes through the heart and a corresponding disturbance of the nerve currents of the brain. We are experiencing emotions all the day long; yet a great majority of people are never really alive to them unless they are presented in intense forms. As long as we are conscious, we are in some emotional grade or other. A vast majority of these successions of emotion are so unimportant and so common that we regard them so acutely as in the case of touching a block of ice or burning our finger with the flame of a lighted match.

I mention this because it will perhaps assist us in understanding and making clear many pages of written music which

seen an engine. On reviewing a score we sometimes find themes that are uninteresting and lack the commonplace and not worthy of the writer. Have we fully realized that a composer is human and that his neutral state of mind is expressed in his work, and calls for musical expression equally with his higher and more intensely inspired moments? In many of the works of the best masters there are spells of apparent monotony, and we ought to realize that they are still true to life, representing the composer's reasons of called emotion. These, what may be called more dull moments, often require a greater skill of perception than the more excited and brilliant ones.

### The Patient Voice in the Village Church

By Percival G. Entwistle

A MUSICIAN visited these shores some years ago and was out in the country one Sunday when he chanced to hear some singing from the village church. He had an acute sense of hearing. However, he resolved to go inside. The music being sung proved to be in unusually nasal, irritating tones. The first impulse was to leave the church; but, on second thought, he decided to stay and hear it through. He was well repaid; for, as he listened more to that which he observed, he heard a voice of a woman singing in perfect tone. She made no effort to drown the voices of her companions; neither was she disturbed by the discord, but patiently and sweetly she sang in full, rich tone, until one after another yielded to the beautiful influence of the perfect voice. Before the service was finished the choir was singing in perfect accord.

Now for the moral of this story.

The spirit that thus sings patiently and sweetly in a world of discord must, indeed, be of the strongest and of the gen-

test kind. One scarcely can hear his own tone, and ever and anon comes the temptation to sing louder than anyone else, to the more perfect tone.

This would be a pitiful experiment. The melodious tones, cracked into shrillness, would only increase the tumult. Stronger and more frequently comes the temptation to stop singing and let the discord do its ends wild work. But blessed are they who, in the end, sing singing patiently till all the choir have learned to do the same. This is the hardest and, singing patiently till all which a true soul has to perform amid the bustle done; and that voice, so clear in its of a tumultuous world. One after another chimes in with its patient sweetness, through the infinite discords, the listening soul can perceive that the Great Tone is slowly melting into harmony.

### Your Brightest Ideas On Organ Study

The Etude has one journalistic policy and only one. That is, to bring as much practical help to as many readers as possible. We have been honored with the distinguished assistance and cooperation of many of the foremost living organists in editing departments from month to month. However, many of our brightest ideas have come from those holding less distinguished positions. The Etude is always in the market for bright original ideas on organ study, piano study, The best thoughts are those which can be told with the fewest words.

### The Conductor's Obligation and Privilege

Conductors who fail to read aright the less interesting strains of emotion often exaggerate the more illumined ones, and the musical picture sometimes is nothing but a caricature of the original. The composer puts his visions and conceptions into musical language, and the conductor takes upon himself the charge of communicating them to the world. It is therefore essential that the performer should understand the handwork of the inspiration of genius and prove himself a genius in the portrayal of the imagined message.

In the interpretation of all music the conductor must respect the general outline of the work, being alert in discovering the various grades of emotion. He will give many inflections of his own, and enrich the performance with subtle and original delicacies to make the idea even more intelligent to the audience. Each of many conductors may treat the same piece in a somewhat different style; yet that does not prove that any one of them may be wrong. All music that is worth repetition and study is complete in its general outline, and the progression of its emotions, yet it possesses such a quality of elasticity and variety of expression, temperament, that each distinct conductor realizes in his ability of soul and personal bond of sympathy which never allows the true idea to escape although it may be colored in various colors. In order to interpret any real music the composer's thought has to be mastered and emotionally assimilated. Afterwards the individuality of the performer seeks its own artistic medium of expression in pouring out the musical language to others.

The conductor is a valuable asset to music. The composer's volumes of stately prose and poetry would often lie gathering dust and neglected if the enthusiastic conductor did not study them and give their messages to the outside world. Every successful conductor is possessed of a highly developed and well-balanced musical organism. If such were not the case, he would only be partially successful. A real conductor is called upon faithfully to interpret the temperament of all moods and breathe the same emotion in spite of his choir. To succeed he must have a fully matured musical temperament, a sensitive consciousness of all the levels and altitudes of spiritual thought; and he must possess the power of transmitting the pictures of his vivid imagination to others.



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music played in operatic or rag-time style is entirely out of place. The posture should be a fitting close, in the spirit of what has gone before, rather than a drowsing of thought by a noisy demonstration. Close attention should be paid to every

part of the service, however slight. The titles count as much as the large, and a sympathetic, facile handling of many small items will go a long way toward making the organ a satisfying part of the service.—From the *Sunday School Times*.

## Problems Confronting the Small Town Organist and Choirmaster

By A. Stanley Keast

The problems confronting the organist and choirmaster of most small town churches with volunteer choirs of mixed voices are many and varied. Probably the most disheartening feature in the management of the average choir of non-salaried adult singers is that of tarry attendance at rehearsals. The writer has resorted to every known expedient within reason to encourage punctual and regular attendance and has only partly succeeded in bringing about the desired result.

### The Soloist Ambition

As is usually the case, the least desirable voices, i. e., those possessing a limited range or inferior tone quality, or worse still, that breed which lacks the ability to read a note but whose all-consuming ambition is to sing solos, are usually most in evidence at rehearsals and services. To handle such a situation with as little friction as possible, the organist and choirmaster needs to be a diplomat of the first water, and to possess the patience of a saint. The really worthwhile singers in most choirs are generally the most unreliable in point of attendance, and to win them over requires an overplus of persuasion and coaxing; and threats seem to avail nothing. Truly, praise, with a dash of flattery, sometimes convinces a degree or two. But the rank and file of choristers nowadays seem to have no definite object in view in becoming identified with a church choir other than to exchange gossip or meet their friends in social intercourse.

Some years ago I gave a 15-minute talk on Harmony and the Rudiments of Music, with blackboard illustrations, before each weekly rehearsal, which seemed to encourage punctuality and regularity in attendance for the time. The "know-it-alls," of course, were usually conspicuous by their absence, while the worth-while element did not intrude with profit. To further encourage interest I provided new anthems for study each week, and scheduled a musical service at least one Sunday evening a month. Those possessing small but sweet voices, and ambitious to sing solos, were given a try-out at these special services. One or two canatas a year, either Lenten or Christmas music, likewise helped to hold the interest of a majority.

### The Attendance Record

It pays to keep an accurate attendance record and to reward faithful members at the close of the year. Some years ago I gave to every one of thirty singing girls a gift each Christmas, of chocolates and oranges, at the close of the meeting service, in addition to awarding prizes of bound volumes of church hymns or oratorios. I likewise persuaded the Music Committee of the church to present to every chorister on this occasion a book of fiction or verse.

I do not believe in governing a volunteer choir by too many hard and fast rules, mainly because of the difficulty of enforcing them. Choirs usually have one or more clergymen, or have several members from one family among the singers. To give offense to one means to incur the displeasure of perhaps two or three others

in the choir. It requires no little tact and courtesy of forbearance on the part of choirmasters to get members to live up to any fixed set of rules.

When I took charge of my present choir, it virtually became necessary for me to effect a complete change in its organization, and to insist upon obedience to certain rules. Singers came and left the rehearsal room at will. Talking during the rehearsal hour was considered to be quite as necessary as singing. Choristers blurted out their likes and dislikes of the music we happened to rehearse without the least regard for my feelings. Grouping of the voices had never occurred to them—a bass, perhaps, sitting between two sopranos. I saw that some discipline was needed; so I drew up the accompanying set of rules and posted them in the choir room:

### CHURCH OF THE MEDIATOR Rules Governing Choir Attendance and Church Decorum

1. Regularity in attendance at all services and rehearsals is of the utmost importance. Absence of the music is to be maintained at all times.
2. Punctuality in attendance is likewise important, especially in the choir. Rehearsals begin promptly at 7:45 o'clock every Friday evening and to last until one-half hour past the hour. Rehearsals are to be conducted in a quiet atmosphere and energy of arrangement, causing no disturbance. The choir should be seated at least fifteen minutes prior to the service, that is, at the appointed time.

3. An attitude in and about the church is extremely requested. Loud or feet talking, running, shouting, or any other disturbance to the proceedings or upon others during the singing of the national anthem or the creed, is irreverent.

4. Neatness of your hair and footware, especially the appearance of your methods, while in the service, is also extremely requested. Careful that you are properly seated, but not in your seats. Done at the time that it can better be done at the time of the service.

5. Proper care of instruments, hymnals, and other church property is requested. You are very much obliged to us if you will keep your hymnals in their proper places at the close of the service.

6. During the service, and while seated in the choir, any unnecessary talking or other attention of the choir or congregation.

7. Join in the singing of the hymns, prayers, readings, or other recitations that you are able to sing, and if it will give you an inspiration to the rest of the congregation should any leave out of the ordinary service, please do not hesitate to sing.

8. Levity has no reverence to give way to mirth. Levity has no place in the sanctuary, during the service.

9. Avoid, whenever possible, one toward another, either by word or action, any charge of personal or social shortcomings that the organist should have to read or hear.

10. It is a privilege to be permitted to play for God's people, let us be as full of love for the talents He has given us as we are in His church.

11. A careful record of the attendance of every church member is kept. Those who fail to come up to the required number of services without excuse, will have their names erased from the church register.

12. The organist takes the responsibility of preparing and rewriting the repertoire of the church. Refer to him with any suggestion. And the service will be fellow during the interval.

Finally take pleasure in your music, and to also keep the names/names at the bottom

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# Department for Violinists

Edited by ROBERT BRAINE

"If All Would Play First Violin We Could Get No Orchestra Together."—R. SCHUMANN

## What One Town Did

It is almost unbelievable what an impetus can be given to violin playing if the right method is pursued. An account of what one town did eight months, will point the way to what other towns can do. Springfield, Ohio, is a comparatively American city of the middle west, with a population of 60,000. Up to the past year it has had about the average number, or possibly a few more violin scholars per thousand than the average American town.

Last year a new supervisor of music was appointed for the public schools, Mr. G. R. Hambreger, who believes that not only singing but also instrumental music should be taught in the public schools. On Sept. 10th of last year he bid the teachers announce that a large public school orchestra was to be formed, and invited all the pupils in the public schools who could play orchestral instruments to meet at the High School Auditorium, on Friday afternoon. The idea was hailed with enthusiasm by pupils, teachers, and parents, and when the hour of rehearsal came there were nearly 300 young musicians armed with violins, cornets, trombones, drums, and other instruments, eager to begin rehearsing.

Most of the time of the first rehearsal, was spent in getting the players acquainted in wedlock, and had not sufficient knowledge of their instruments to be of any value to the orchestra. The others were told that they would be taken in later when they had had more private study of their instruments.

Easy music was used at first, little marches, waltzes, and so forth. The main idea was to get the proper routine established, and to get the young players to follow the beat of the director in a uniform manner. It was a hard battle at first, and it took some weeks to get a semblance of order out of chaos; but after the first two months of practice began to be noted, and from that time on the progress of the young orchestra was rapid. The violins alone numbered about two hundred, and the tuning of such a large number was of itself a problem. The director tuned some, and the more experienced of the violinists helped the younger players. Little by little, however, the young players learned to tune their own violins.

In the following May a Festival was given, lasting two evenings. The first evening there was singing by a chorus of several hundred public school children. On the second, the pupils' school orchestra of 250 pieces gave an orchestral program. The results achieved were surprising, considering that all had been accomplished in eight months time. Next year a festival of three nights is to be given, and additional orchestral selections will be even more difficult and the program more elaborate. Several instruments not represented last year will be added. Some of the clarinet players are going to take up the oboe, some of the violinists the viola, and some the double bass. In time it is hoped that a complete instrumentation as used in a symphony orchestra can be secured, composed entirely of pupils.

In addition to the large public school orchestra there is a High School orchestra composed of advanced players who play more difficult works. Each of the grade schools has its own orchestra, which plays for the public school assemblies and the building. These separate school orchestras serve as preparatory training schools and feeders for the large orchestra. No player is allowed to join a school orchestra unless he has had at least six months instruction on his instrument.

What this city has done other cities can do, and it is impossible to overestimate the impetus which follows the formation of these school orchestras. In the case of Springfield, the number of violin students has increased by leaps and bounds, and strangers remark with surprise the number of violin cases they see on the street. This means much in the future to any city following the same plan. It means a large permanent orchestra playing the works of the great masters.

## Exercise for the Violinist

A Chicago violin student writes: "I am an advanced violinist, studying P. Boell's 'Practical Violin Practice' book every day trying to become a better violinist. What exercises besides exercises would be good for me to maintain health? Is tennis or golf good for me? I have a violin lesson half an hour a day. I have heard that it is better to write, but, I know that there is no substitute for violin playing. The arms, hands and fingers are the tools of the violinist, and we must guard them very carefully. The violinist, like the tennis player, horseback-riders, are all excellent constitution exercisers, with the minimum of danger to the arms, hands and fingers. Tennis is good for the arm, but not for the fingers. Golf falls in a horse. An hour's walk daily is sufficient exercise for anyone, violin player or not."

He is right in his statement that tennis, ermine, and handbags, which furnish good exercise and good sport for the violinist, are not good for the fingers.

Boell is somewhat discouraging for the violinist, from the risk of being hit by the handbag. He says: "When holding a violinist's shape has often put him in hospital." A person who has held a violin for a considerable time, examines the fingers of a lot of professional violin players, and will note that the fingers are not strong, the curvature of past mistakes on the ball of the thumb, and the like. The fingers of a violinist, when first started at the violin, are not as strong as the fingers of the Chicago boy who has learned to play the orchestra, because the Suzuki group of exercises gives them, and also give attention to a portion of the arm that most separated a beginner from the violinist in a symphony concert. I talked with some of the violinists and they admitted that they were taking tennis, golf, and handbags, and handbags and tennis in the game, but could not resist the temptation to play.

A pencil-like bag, such as packages me in the mail, or a pencil case, when pulling or winding a heavy test, if indulged in too long at a time or too strenuously, will affect the tone of the violin. If the violinist is not accustomed to play twice a day, he should not play twice a day and fingers. The muscles have quite quick reflexes and elasticity, and the player becomes fatigued.

For the arm nothing is better than exercising with light dumb-bells, say, one pound each, and light Indian clubs. Drilling in a military march, or in a grammar class is also excellent. The main things to be considered are, that the exercise is of such a nature that it is not fatiguing to the arms or fingers when repeated; that the exercises do not continue to such a length that the violinist becomes fatigued; and that exercises of such heavy nature, that the arms and fingers of the player, might become "handicapped" by fatigue.

In very cold weather the violinist must avoid hand continued exposure of the fingers, as this has a tendency to stiffen the fingers

## Holding the Violin High

A CORRESPONDENT writes: "I hear so much about Professors Auer and Kreisel not allowing their pupils to use cushions. Professor Auer wrote an article some time ago in which he said that the violin should be held away from the body, and high in the air; the idea being that when the violin touches the clothes or shoulder, they act as a maze, and deprive the violin of about one quarter of its tonal powers."

There is no doubt that if the violin is held tightly against the body, or chin or shoulder, the vibration of the back is reduced to some extent. Also, when no chin rest is used, and the violinist presses the chin and jaw on the belly, the free vibration of the belly is partially checked, or muted.

That is the reason why the use of the chin-rest is almost universal, and why many of the teachers advocate holding the head of the instrument high, so that the violin is no longer in a horizontal position, but the scroll is higher than the tail-piece. The idea is that only the lower ribs of the violin should be held against the collar bone and the spine, leaving the entire back to vibrate, and thus getting practically all the tone of the violin.

It is quite certain that if the violin could be suspended in the air, without being touched save on the strings by the hair of the bow, it would give forth a fuller and more resonant tone.

Prof. Auer has long made this bold-elevated position a hobby in his teaching, and every concert goes noticing that at once in the position of his pupils.

While the position assumed by the average violinist who holds the violin in a horizontal position, with the lower part of the neck of the violin resting against a cushion, or against his shoulder (if no cushion is used) results in checking the vibration of a portion of the back to a certain extent, I should not think that the loss in the volume of tone would amount to anything in the like twenty-five per cent of the entire tone of the violin.

If a chin rest is used the jaw presses on the chin rest, leaving the entire belly free to vibrate. The changing of the chin rest on the lower edges of the violin would only affect the tone of the violin to a small fraction.

We thus see that when a chin rest and cushion are used, the entire belly which is lost is a portion of the vibrations which would be given out by the basic candlestick. Personally I am inclined to doubt if as much as five or at most ten per cent of tone is gained by the extremely elevated position of the violin, and probably much less. The exact loss of tone caused by pressing the violin against the shoulder could do nothing but be ascertained by tests with instruments for measuring the intensity of vibrations, and violinists themselves might interested in such tests.

In fortissimo passages the violinist is interested in getting all the tone there is

in his violin, and for this reason the violin student would do well to master the elevated position of holding his violin for use in such passages, even if he should not employ it at all times.

That the amount of tone gained by the elevated position is somewhat exaggerated by its adherents is proved by the fact that many of the greatest solo violinists did not use this position, and yet got satisfactory results. It is also rare to see a symphony orchestra violinist using this elevated position, in fact some of them play with the head of the violin more or less depressed, instead of holding the instrument even in a horizontal position.

Many of the solo violinists who are adherents of the elevated position, do not require it all the time, but only in passages holding the head of the violin well elevated in such passages is to be advocated, not only from the additional volume of tone which is to be gained, but also because this position is pleasing to the eye; it conveys a sense of mobility and power to the audience.

This elevated manner of holding the violin is coming into very general use with solo violinists.

## Luigi Tarisio

By E. H. P.

ONE may be quite a student of musical history and still not know much about Luigi Tarisio; yet, had he never lived, the musical world would be decidedly poorer today, in one very important possession.

He was the first man to appreciate rightly the wonderful value of the violins made by Stradivarius, Guarnerius, and other old Italian makers, to collect them, repair them when necessary, and save them for future generations of violinists.

Luigi Tarisio began life in such humble surroundings that even the date and place of his birth are now unknown; but he died at Milan in 1851. His trade was that of a carpenter; but in his spare hours, he acquired still enough to play dance music, and he which he carried on as a side-line, and he had an unusually discriminating ear for a good fiddle. His trade brought him into many homes where he found old violins, whose value was not suspected by their owners. These he would buy at a low figure, or, in some cases, would trade a nice shiny new violin for a dinky old one.

In course of time he began to restore all his efforts to the repair and restoring of damaged old violins. His virtuosity which yielded still further treasures.

In 1822 he paid a visit to Paris, taking his best of his violins with him, and found a ready sale for his stock. He continued the same enterprise, visiting Spain and other parts of Europe, and, in 1831 making a trip to London. By this time he was recognized as the first violin collector in the world, and steadily acquired wealth and fame. He left a for-



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## Harmony Book for Beginners

By Preston Ware Orem

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An Ideal Harmony Class Book

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A n unequalled "success." The main essentials of harmony are made understandable in a clear, concise manner and even more easily learned directly. Teachers will find this work lays a strong foundation for future musicianship and music lovers not conversant with the subject will be greatly enlightened through the self-study that can be done with this book.

The Best and Most Practical Work for Self-Study  
In Harmony

## How to "Arrange" for Small Orchestra

By Edwin H. Pierce

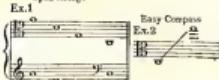
Part V

**Editor's Note.**—Thousands of musicians and music lovers want to know about the orchestra, particularly the small orchestra. The vast attention being given to orchestras in public schools and high schools has prompted us to publish the following article, the first of a series which will run for several months. Mr. Pierce, former Assistant Editor of "The Etude," has had long practical experience in the subject and has conducted many small orchestras. He explains everything in such a simple way that anyone with an average knowledge of music should be able to understand his suggestions without difficulty. "The Etude" does not attempt to conduct a correspondence in any study, but short inquiries of readers interested in this series will be answered when possible.

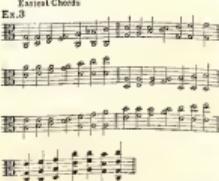
### The Viola

Most of the remarks made concerning the second violin apply also to the viola, but here we must learn to master a new difficulty. The viola is in fact in a different clef. Middle C is on the middle line. If in doubt, count upward or downward from that. With a little resolution and patience it will soon become familiar to you. We give below a list of its open strings, its compass, and a few of the easier chords.

### Open strings



### Easiest Chords



The viola is also well suited to melodies, especially those of a somewhat deep and sombre cast. Sometimes it is made to double the cello, in unison, thus giving a very rich tone. (Beethoven does this several times in the slow movement of the Fifth Symphony.)

In arranging the viola part, it naturally falls below the second violin, much resembling it in rhythm, but where they both have the same sort of a blocking position it is often used, partly for convenience in securing easy chords instead of difficult. For example, the chord

### Ex. 4



may be arranged either

### Ex. 5



### Ex. 6



Do not imagine you are bound to follow the piano part slavishly in arranging the second violin and viola. As long as you have the bassoon in the chord you may make their position almost at will or, however, that this principle does not extend to the bass. That is a very particular part, and cannot be interchanged with any of the upper voices.

The second violin part and the viola should be framed intelligently as a unit. If you have written the second violin

part first you will need to refer to it constantly in writing the viola part, in order to be sure that each chord is properly full when the two are played together.

### The Violoncello

Some arrangers, especially in earlier days, treated this as a bass instrument, making it double the bassoon. While this sounds perfectly well, and gives very effective bass part to the music, it is now considered rather a wasteful procedure, as the cello is so much more beautiful in its tenor melody in the upper part of its compass. If the student will examine a number of cello parts in good modern pieces, for instance, in Victor Herbert's "Petticoat Tail" (the "selection"), he will get a better idea than it is possible to convey in words alone. Sometimes the cello has a counter-melody; sometimes it doubles the first violin at the octave below (in this case often somewhat simplified); sometimes it doubles the bass. More often, it simply forms one voice of a five-part harmony with the other stringed instruments. Often, in arranging from a piano canto it becomes necessary to invent a new and original countermelody for it. To do this adequately requires a good deal of musicianship. No substitute can be given, though a study of Counterpoint is a fine preparation. Accidentally used on the cello, but some what rarely, as they demand an intimate knowledge of the technique of the instrument on the part of the arranger.

The compass of the instrument is as follows:—

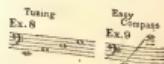


Experienced musicians will do well to confer with the composer here state. (The fourth line.)

Now try arranging a violoncello part

### The Double Bass

The compass of the Double Bass is not absolutely standardized as the tuning differs in the following parts of the world, but in America and also in Germany.



The tone of the instrument is really on octave below the notes written. The bass part should be as simple as possible, giving the fundamental notes. Chords are not used. In very light accompaniments the bass of the bass is very effective, as is doubt what part of its compass to use.





**Player's Book  
School of the Pianoforte. Vol. III  
By Theodore Presser**

There is no work in our catalogues that has been received with more enthusiasm than the first three volumes of this series, known respectively as the "Beginner's Book (Red Book)," and the "Student's Book (Blue Book)." The announcement that a third book, to be known as the "Player's Book (Green Book)," is to be added to the series to accommodate the immense demand created for it, will be pleasant news to many who have used these books. This volume begins where the "Student's Book" left off, and provides a valuable guide for the student. It indicates the student through the last developed period of study where many interesting piano compositions can be performed to the delight of parents and friends as well as the progressing pupil himself. This is a most exciting completion and would advise the reader to purchase your order if you wish to obtain this valuable volume at very low advance of publication price, 25 cents.

**Instructive Pieces  
in All Keys—  
M. Greenwald**

The great tendency in students of the earlier grades is to confine themselves to the more familiar keys only, but it is necessary to gain familiarity with all keys in order to do this at first later on. This is easier to do at first than later on. This is the object of this new book which contains twenty-four study pieces all in different keys. These pieces are well constructed and make a variety of technical demands, but they are clearly in the second grade, and in the early third grade. Mr. Greenwald's work is always tuneful so that students are assured of something interesting to play when they have time.

The special introductory price in advance of publication is 40 cents, postpaid.

**Twenty-Five Melodies for  
Teacher and Pupil (Four Hands)  
By Mrs. H. B. Hudson**

This unique collection of little melodies is the continuation of the two previous books by the same author, "ABC of Piano Music and Melodies Without Notes." The success of which has been phenomenal. They have been used by a large number of teachers who have to do with young students. The special feature of this collection is that knowledge of musical notation is not required, only letters of the alphabet are used. The first part is in the simple notes, but the pupil's part is in the capital letters, with other parts of the music in the teacher's material.

This part has been so popular that it is agreeable to the pupil, and that is after all, the only interest. The author has made the work interesting by making the work pleasurable.

The work is now in the last month this most likely will be the last month for the special offer which is but 30 cents post paid.

**Composition for Beginners  
By Anna Heuermann Hamilton**

This work is now approaching completion and we wish to apologize for holding it back in bringing the only work of the kind that we know of, it is the study of the title would indicate, the beginning composition with the very few exceptions that have close the work. How well the author has taken care of us to have us learn in the book what is done in everything connected with it, and how well the most careful and painstaking way we have learned forward. A real career for this volume. It was used to teach composition before it was sent to us. We have had subscribers for a copy. If you have not yet subscribed for one, do so before it is too late. You will have to pay almost double the price for it when the work is published. Our special advance price is but 60 cents.

**Tiny Tunes for Tiny Tots  
By A. Louis Scarlottin**

This is a book that we heartily recommend. It is the first work in part-playing and is done in such an artistic and remarkable manner that it commands the instant attention of every teacher and pupil.

The author starts off with a native or theme in a very simple form. The first theme is "I'll Tell Mammon on You." This sentence is beautifully woven in through the little compositions. At the same time the idea is quite original and will be a change from the regular routine teaching. Why not try something like this kind?

It will be very refreshing. It must be understood that these little pieces are not vocal but they are little piano pieces with words interspersed here and there.

We most heartily give our endorsement to this delightful little book. Our special advance price before publication is 30 cents post paid.

**Child's First Book  
of Melodies**

**By W. E. Honoska**

This little book is intended as an aid in introducing in the minds of young students a feeling for rhythm, harmony and melody. The first little studies are in single notes divided between the hands so that the book may be turned up at any time beginning as soon as the student has some little idea of notation. This may be used as an adjunct with any instruction book. Each of the little pieces has an appropriate text and opportunity is given for writing, drawing, coloring and for introducing the elementary harmony. The book is right in line with modern teaching methods.

The special introductory price in advance of publication is 30 cents, postpaid.

**Preparatory School to Bach  
By Franz T. Lüftl**

In these days there is a tendency to pay more attention to music of polyphonic character. In view of the modern developments of the art this is not necessary, but it is not necessary to wait until the higher grades but polyphony should be introduced as early as possible. In this new work by Lüftl there are included not only selections from the simpler works of Bach but other pieces which are similar in vein. The pieces have all been carefully arranged and placed in progressive order.

The special introductory price in advance of publication is 35 cents, postpaid.

**Preparatory School to the Sonatina  
By Franz T. Lüftl**

The book will prove to be one of the easiest sonatina collections ever published. Although we know that a Sonatina is not a sonata, nevertheless, there are many sonatas that are in reality more difficult to play. All such have been excluded from this book. At the same time the movements selected are of more pleasing character and well adapted for young players. No better introduction to the lighter classes could be found than in a book of this type. Mr. Lüftl has made this work a labor of love and he has had exceptional facilities for the selection and preparation of suitable material.

The special introductory price in advance of publication is 40 cents, postpaid.

**Violin Studies  
By R. Kreutzer**

We have been unavoidably delayed with the mailing of this volume but we are going along rapidly now and hope to have it ready in a short time. It will prove an important addition to our Teacher Collection. The studies of Kreutzer come very near to the daily bread of the most advanced violin student. At certain stages they are indispensable. Our special edition has been prepared by Dr. Frederick Hahn and it has been preserved very carefully after the original edition of all the standard editions hitherto published.

The special introductory price in advance of publication is 40 cents, postpaid.

**Selected Studies for the Violin  
in the Second, Fourth  
and Half Positions—  
Charles Levenson**

This book is now ready but the special introductory offer will be continued during the coming month. We have over 100 studies that we have ever seen on the positions mentioned in its title and it is a worthy successor to Mr. Levenson's two previous books devoted respectively to the Fifth and Third Positions. Although the book is not too difficult for the average player many studies from the great masters of the violin are included. Alard, H. Sitt, de Beriot and Mertz are among those represented.

The special introductory price is 40 cents postpaid.

**Modern Violin School—  
Theodore Lindberg**

The author of this work is a well known and successful teacher and player. In this book he has embodied the results of his own practical experience. It may be turned up at any time and will lead the student along towards the intermediate stage. The special feature is the fact that much of the way through the book there is an accompanying violin part which is easily learned by the lesson. The book is specially well adapted for class or private instruction. It is especially good for conservatory work.

The special introductory price in advance of publication is 40 cents, postpaid.

**Original Four-Hand Pieces**

In this new album now in course of preparation, no four-hand arrangements from solo pieces or from orchestral pieces will be found. There is a wide variety written originally for four hands and some of the finest pieces in pianoforte literature come under this classification. In this new volume we have assembled together many of the brightest gems of the four-hand literature. These are represented such composers as Moszkowski, Brahms, Jensen, Grieg and others both classic and modern. Duet players who have advanced beyond the intermediate stage will find this work much to their liking.

The special introductory price in advance of publication is 60 cents, postpaid.

**Evangelistic Piano Playing—  
George S. Schuler**

The material used in this book is such as is used by the best known evangelistic pianists. Every musical instrument has its own possibilities and since the piano is so extensively used in religious meetings it is well to know how to utilize the best results the gospel hymns and solos and the hymn tunes should be played in the style of piano music. The pieces as far as they can be written out and it is not desirable to play them just as they are written, one must turn them into piano music. This is the object of this book. It has been prepared in response to a very general demand. The author is well known for his work in this line of music.

The special introductory price in advance of publication is 60 cents, postpaid.

**The Child's Musical Friend—  
Melodious Four-Hand  
Piano Pieces for Beginners  
By H. Wohlfahrt, Op. 87**

Wohlfahrt's Op. 87 has been a standard teaching work for considerable time. It consists of fifty little short pieces arranged in progressive order and beginning with Grade One. There are not tenor and bass parts and most of them may be played by two students of very nearly the same grade. This book includes a few practice studies, a few pieces of considerable playing and for recreation purposes. All of the numbers are melodic in nature but harmonized.

The special introductory price in advance of publication is 45 cents, postpaid.

**The Prince of Peace, Cantata  
By J. Truman Wolcott**

This is a cantata for general use. The author's previous works have all enjoyed a large measure of popularity. The chief merit of this work is that they are within the range of the average choir. In this Cantata there are no great complications of harmony or rhythm, but at the same time the music is very effective and the entire work is quite dramatic. The subject of the words is taken from the Bible and runs along the line of "The Messiah" by Handel.

The volume will be published during the present month and will take up to time for Christmas or the New Year's program. Our special advance price is 40 cents postpaid.

**Mother Goose Fantasy  
By Arthur Nevin**

We hope to have this work in print so that it can be given during the Christmas holidays, as it is very suitable for the mid-holiday festivities. A full description of the work is in our catalogues. This beautiful little fantasy can be given by either boys or girls, or by both. It requires but a small soprano called the "tutti" and even her part can be imitated or spoken.

She dreams of her childhood while sitting in an arbor and watches the children chase the dream before her. This work was given in Philadelphia the MacDowell School, New York, and was received with a great deal of enthusiasm although the work at that time was incomplete. Almost every one who was present at that performance has been ready to say that the work will be ready, showing that their interest and pleasure in the work was very real.

The work is nearly all engraved at this writing and we confidently hope to have it in and in the course of three or four weeks. The advance price will be 50 cents.

**Secular Duets**

Playing duets is a most pleasing form of vocal art and the literature of vocal music contains many splendid examples of this style of writing. We have previously published a volume of *Sacred Duets*, which has proven very popular. This new book, now in preparation, is similar in style and makes.

It is selected for it some of the best examples of classic, modern and contemporary writers.

There are 20 pieces in all, each consisting of two interlocking parts, each of which is extremely difficult, and none are included.

They are for all combinations of the voices, but of course many of these are interchangeable with other combinations.

The special introductory price in advance of publication is 60 cents postpaid.

**Carnaval Mignon—  
Ed. Schutt**

The *Carnaval Mignon*, Op. 48 by Schutt is one of the most original and interesting works. It consists of eight original modern technical lines and the passage work is graceful and not too difficult. Each number has to do with one of the characters of the carnival, such as pantomime. There are 12 pieces in all.

This has been used with much success as a rather advanced. Any one of the pieces would make a very acceptable recital number by itself.

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**Earlier Duets—  
John Kinross**

This little work has been much in demand among teachers and our new edition, although it has been prepared with much care by John Kinross, contains the larger part of it, has added material for teaching the absolute beginner, especially elementary finger exercises, time signature, etc., and has provided a section for practice studies, and for recreation purposes. All of the numbers are melodic in nature but harmonized.

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**Child's Own Book of  
Music Biography—Grieg**

By Thomas Tapper

This new book in Mr. Tapper's series will be of especial interest to children. Musicians, just like all other people, have a charm or have not. Some seem to possess it, others do not. Still others have it, draw people and success to them. It was so with Grieg when he played in his little "tune house," a one-room study a few hundred feet from his mother's home in Norway. He had the door like bees around the clover. They would sing and dance and no one enjoyed it more than Grieg himself. It is the kind of an atmosphere that Grieg put into his music and it is this which shows through his biography and makes this forthcoming "cut out" book one of the finest in the entire series which we have published. The pictures will be especially interesting for little folks. The price of the book is 25 cents, the same as the great masters. The cost, postpaid, is 30 cents. The new Grieg book, however, may be ordered by our special advance of publication plan for 12 cents.

**Wedding and Funeral Music  
for the Organ**

The special introductory offer on this book will be continued during the current month although the work is now far advanced towards completion. It will soon be ready for delivery. A special combination of prices is offered, in addition to the wedding marches by Mendelssohn and Wagner, such numbers as the *Coronation March* by Meyerbeer; *Triumphant March*, by Catoire; *Procesional March*, by Scottson-Clark; *War March*, by Mendelssohn; *Requiem Mass*, by Verdi; movements are the *Serenade*, by Mozart; *Händel's Largo*; *Ave Maria*; *Bach-Gounod*; *Love Dream*; *Liesl*; *Chorus of Angels*, by Scottson-Clark. Among the national march numbers are the *Home*, Beethoven; *Chopin*; Mendelssohn and others.

The special introductory price in advance of publication is 60 cents, postpaid.

**Twelve Well-Known  
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M. Greenwald**

Mr. M. Greenwald is, above all things, a songwriter and writer for children. He is especially happy in his treatment of old and traditional children's songs. In this new book the little pieces are so planned that they may be used as piano solos, as vocal solos, or as action songs. In some cases, the music is more performed more readily as action songs which number has a picture and directions showing just how it should be carried out. This is a most attractive little volume.

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This is a book that will make the studies of the beginner easy and interesting. The author is an exponent of the advanced ideas of Breithaupt, but has succeeded in making much in a way that this is system of weight and pressure playing is introduced in an elementary instruction book.

*Great Singers on the Art of Singing*, by James Francis Cooke. Price \$2.25.

In this book the greatest singers of all time give their own valuable suggestions based on their own personal experiences and to each of the twenty-seven artists an entire chapter has been devoted by Mr. Cooke, who has presented just the right amount of material.

There is no work in existence exactly like it. It is a book that voice teachers can recommend to their pupils with a view of broadening their vocal outlook.

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Managing Editor—None,  
Business Manager—None,  
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## Paying His Way Through College

By Mrs. S. P. Butler

When Dick was not quite six he heard a violin for the first time. He stood entranced, and called attention to it more. We laughed at the child's earnestness, and the young man who was playing said:

"Mrs. Benson, he should have a violin now; if I had had one when I was a little fellow it would have meant a lot."

And because mothers remember, and because Dick would not have allowed me to forget, it came about that in the spring there was a half-size violin for Dick. The neighbors laughed a little. "There is no one to teach him, anyway," they said.

Dick played simple airs by ear, and I taught him the notes on piano and violin. When our pastor fell ill, Mr. Dean came to supply his pulpit for three months. He knew something of the violin, and said to Dick, "I will give you an hour every day to study." I think Dick learned to use the bow correctly from him; he played more sweetly, we know. Then Miss Lucy helped Dick some. She had studied only to the third position, and though she refused to call herself a teacher, she worked with him a bit, until Mrs. Merriman came to our little village. Mrs. Merriman taught piano and violin and voice and "expression." A big undertaking, wasn't it? Dick hated her cordially, but we think he learned a little in the few weeks that I felt able to pay the high price for lessons. There were improvements, but the violin still lay on Dick played alone. He was a big boy now, and we put the little violin away; his larger son was not so good, for things had not gone well; we hardly felt we could afford it at all.

When Dick was eleven Mr. Lyon came. "Practice scales and open strings, listen to your tones, and play music," he said.

Mr. Lyon was a good musical principal for two years, and he and the boy played together. He worked out a plan that made it possible for the boy to have the

very excellent violin that he now plays. It was seven or so long ago. After Dick's father died I wondered how the boy was to go through college. I knew that he must, but how? He was not very large, for all his sixteen years, and it was now his last year in high school. I wrote the Registrar early in the spring before my boy's high school graduation; I mean the Registrar of the State University: "Was there a place for a boy to make his way?"

"There are five applicants for every position open, for yard work or waiting on the table," I wrote me. "If your son could use the typewriter he could make, say, twenty or twenty-five dollars a week doing typewriting, but that takes an excess of time from his work. We have calls for linotype operators and a violin player, but so young a boy from a small town could hardly fill these places."

A motion picture theater pays Dick thirty dollars a week for playing three nights and at Saturday matinee. A church downtown pays him fifty dollars a month to play at their evening service. He plays at the beginning of each year. Church of our denomination for which he has not at all. "I could hardly get accustomed to living paid to play at church," he wrote me; you see that we have always lived in a very small town indeed.

Dick carries only three courses. He has time for work in athletics though, and to put money aside, and we do not regret that it will be a year longer than the average student in completing the work for his degree.

What if I had not bought the little violin? I would have played, I suppose, but the peculiar brilliancy of his music, the thing that is enabling him to have the wonderful years of college life while doing the work that he loves, would never have been attained.

If your child has a talent, give him a chance now.

## Papa Haydn

By Carlo Maglani

To Mozart is due the credit for the origin of this name. The younger composer was so appreciative of the genius of the older master and held him in such affectionate reverence that it became a habit with him to address the great Viennese master as Papa Haydn. Mozart studied the Quintets of Haydn and frequently referred to him as his master in this style of composition.

But Haydn was more than an appropriated "father" of Mozart. Most of the established forms of music in use today he developed and brought to their com-

pleted type. The Sonata, the String Quartet, the Symphony, he found in a more or less primitive state and brought them up to a perfection of form that has been the model for all later composers. So he could justly be called their "Father." In fact, "Father of the Symphony" has come to be a household word, and applies to a large part of the musical world. And the Symphony is but a glorified orchestral form of the Sonata and String Quartet. In form they all follow the same model.

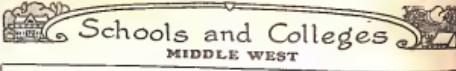
## A Musical Tombstone

One of the queerest of all tombstones is that of a pianist named Harry Thornton. It is located in a cemetery in Highgate, England. It is a full-sized grand piano, carved out of white marble. In place of the tablet stone stands the name of the deceased. On the music rack is a full relief portrait of the pianist; while on the top, which is open, is the inscription giving the full name, date of birth, death, etc. On one side is an obituary poem. The monument was erected by the widow of the performer. Just what it is supposed to imply is difficult to imagine. Like so much other mortuary junk it is really an exhibition of the execrable taste of the sorrowing family.

## One Musical Minute with Longfellow

Art is long, but time is fleeting.  
Music is the language spoken by angels  
And the night shall be filled with music,  
And the stars that infest the day  
Shall fold their tents like the Arabs,  
And as silently steal away.

When the hand passed it seemed like the cessation of exquisite music.  
God sent his singers upon earth,  
With songs of sadness and of mirth,  
That they might touch the hearts of men  
And bring them back to heaven again.



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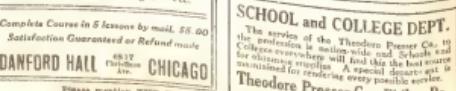
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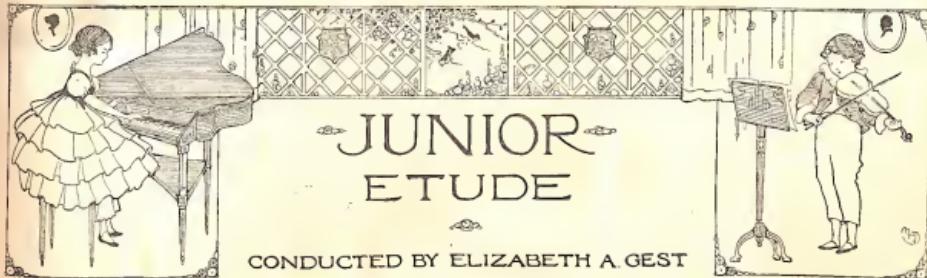
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# JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST

## Rainy Days

How do you feel on rainy days? Like sitting in the house and being very lary and of no use to anybody? Or do you feel unusually energetic and active? You should say to yourself, "Yes, this is a good rainy day and a fine time to do some extra work." After all there is nothing like a rainy day for making one feel like the accomplishing things. You cannot always do just the things you had planned for the day, on account of the weather, but you can do lots and lots of extras instead. For one thing, it is a fine chance to do some extra practicing. Do some sight reading or duet playing with one of your music friends, or try to get that piece memorized before it stops raining. Read about a little in your musical history, or review what you have already read and forgotten. And don't "fix up" your music! Music books and pieces have a way of getting out of place and out of order very often and frequently need "fixing up," and there is no better time than a rainy day to do this. Some things may turn up that you thought were lost.



But above all, do not ever miss your lesson just because it is a rainy day. A shower does not hurt you if you dress for it and are well protected; and in fact it often makes more fun to go out in a shower than a heavy rain—than stay in the house. If you do not have a music-rol, wrap your music up in a piece of paper so that it will not get wet.

**DEAR JUNIOR ETUDE:**  
One day as I was sitting at the piano playing snippets of tunes, I happened to write a song myself which appealed to me. I repeated this over and over, adding a few more notes and chords each time. When I discovered I had composed a piece of my own, I called it *In the Twilight*.  
It was twilight when my piano teacher gave a recital at which I played my piece. I am in the third grade in my

Take any pasteboard box, remove the cover, set it up on the longer side for the theatre. Cut a slit in the side nearest which to introduce the characters, posted on strips of pasteboard. Or introduce them through the top of the box, suspended on wires, the hand being hidden by a curtain.

Post in the box a picture of a piano, hall clock and music cabinet.

The boy and girl are cut from any catalog and pasted on stiff board. Father Time should be a more fantastic character, and the notes and rests are easily made.

The boy and girl come in together.

The Puppet Show begins.

Boy and Girl:—  
"Dear me, there stands the old piano waiting for us. How many hours we have had to practice?"

Boy:—"I hate notes, and sharps bother me."

Girl:—"I hate to keep time most of all!"

Boy:—"Let us shut Father Time up in the old hall clock where he belongs; then he cannot bother us."

Girl:—"The very thing! I will shut up the notes and sharp in this old Music Cabinet!"

(Exit boy and girl, enter Rest)

Rest:—"Ha, Ha! Here I stand all alone by this great piano. I must have come early to the musicale. What do I have?"

Father Time (voice):—

"Please come, let me out to-day.

I'm Father Time, I help you play!"

Notes and Sharps:—  
"We're notes and sharps, locked up you see,

Without us, who will find the key?"

Rest:—"I'm only a rest, I think it best

Not to listen to your distress."

Father Time:—

"In the musicale to-day,

No boy or girl can ever play."

## A Musical Puppet Show

By Laura Rountree Smith

### Notes and Sharps:—

"Without notes and sharps on hand  
No piece sounds right you understand,"

Boy and Girl:—

"Here come the children to play, we are glad to come first on the program with a duet. Old Father Time and the notes and sharps cannot bother us at any rate."

(Go to the piano to begin)

Boy:—"You are not keeping time. I can not play with you."

Girl:—"You are not minding the notes and sharps, you play out of time."

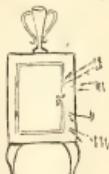
Boy:—"I believe I will let Father Time out, he may be of use to us after all."

(does so)

Girl:—"I forgot the notes, and sharps do have a place in music, I will let them out. (does so).

"We find we do need Father Time, in duets now, if you please. And notes and sharps all have a place, on the smooth piano keys!"

(A pretty tune is now heard, well-played, behind a screen. The children can make their own Puppet Show and reproduce the play at home, introducing any musical characters and dialogue they like.)



## Marking Your Music

or it might accidentally be left at your teacher's or your friend's house.

For marking music you can get pretty little numbered "stickers" to paste on the music, and write your name on them. They generally have "This music belongs to \_\_\_\_\_" and a place to write your name. They make the music look neat and attractive and help you to take better care of it. But, if you cannot get a package of these, just write your name clearly on the upper right-hand corner, not too near the edge, and it is wise to add your address in case the music falls into other hands.

## The Alphabet of Music

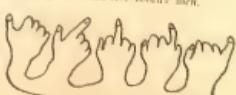
By John J. McKenna

- A** stands for Art, ever noble and fine
- B** for the Beauty of music, sublime
- C** for the C scale and Chords that delight,
- D** for D major on keys black and white,
- E** for Expression, when music we play,
- F** for the Future musician some day,
- G** for the G clef and Grace notes so fair,
- H** for the Half-note, four eighths will compare,
- I** for the Interest in music we take,
- J** for the Joyful sweet sounds we create,
- K** for the Key-note in all music strains
- L** for the Lessons we study with pains,
- M** for the Melody, charming and bright
- N** for the Names of composers we like,
- O** to Observe all the signs and the rests,
- P** to Play all the music that's best,
- Q** to Observe all the signs and the beats,
- R** for good Reading, also to Repeat, sing again,
- S** for the *Dal-Signo*, go back to the start,
- T** to keep Time, that's your business and mine,
- U** for the Union of chords high and low,
- V** for the Various scales we must know,
- W** for Wisdom to guide us each day,
- X** for "Nell" to improve when we play,
- Y** for the Youthful ambitions to work,
- Z** for the Zeal and never to shirk,

## At the Piano

By Myrtle Jamison Trachsel

*Up the scales and down again,  
My fingers march like soldier men;  
One, two, steady and slow;  
Straight and true they onward go;  
They must not *fm* h, they must not crowd;  
They must not *mf* their music loud;  
I love to play my scales, for then—  
My fingers march like soldier men.*





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